

THE ILLUSTRATED  
SPORTING & DRAMATIC  
NEWS

REGISTERED AT THE GENERAL POST-OFFICE FOR TRANSMISSION ABROAD.

No. 16.—VOL. I.

SATURDAY, JUNE 13, 1874.

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## THE ILLUSTRATED Sporting and Dramatic News.

LONDON: SATURDAY, JUNE 13, 1874.

WHAT is Burlesque? In the present day there seems, apparently, much misconception on the point; not that we pretend to be past-masters ourselves in the art of burlesque writing, but we fancy, nevertheless, that we can indicate where it is that modern burlesque writers fail. First of all, the term "burlesque" implies a travesty of some antecedent play or work, the turning into fun or ridicule of something more or less serious or dramatic, and necessarily the mere use of the word conveys a more or less faithful adherence to the plot or matter of the subject to be burlesqued. Among modern playwrights, however, this is by no means clearly understood, and it would seem that it is simply necessary for them to adopt some *ad captandum* title to force any monstrosity down the throat of the British public. We are by no means uncompromising admirers of Mr. Byron's work. On the contrary, we consider that in many of his later productions he has exhibited a marked falling off from the standard of excellence which he once attained; but in some of his earlier burlesques we find the spirit of the work thoroughly maintained; and, whatever his opinion may be of their literary merits, the critic cannot fail to admit that the object aimed at has been achieved, and that, at any rate, the term "burlesque" has not been improperly or inappropriately applied to his work by the author. But within comparatively few years the public have been taught to believe that anything with a sufficient sprinkling of bad puns, topical songs, break-downs, and (if not too pronounced) canons, is burlesque, and it is here that we would draw the line, and ask professors of dramatic nomenclature to coin some word whereby those feeble emanations which commonly pass current as "burlesques" should be more correctly described. Some authors, it would appear, have foreseen the difficulty, and have styled their pieces "a comicality" or "an absurdity" in so many acts, leaving the audience to put their own construction on the term, and to determine whether the comicality or the absurdity lies more in the piece itself, or on the part of the composer in submitting such a work to the judgment of the play-going public. Some of the most popular so-called burlesques of the day have been burlesques in no more than the name; witness *Ixion*, or *the Man at the Wheel*, and,

later still, *Nemesis*, which is even now in performance. The latter title seems to us about the most singularly inappropriate that could have been devised, and, as "a rose by any other name would smell as sweet," so we are sure that by any other title *Nemesis* would equally well succeed in gaining the suffrages of Strand audiences. Then, again, we have the latest absurdity at the Vaudeville, designated *Here's another Guy Mannering*; or, *the Original Hair Restorer*, by Mr. F. C. Burnand, which is undeniably funny if we eliminate all that is Mr. Burnand's, and substitute all that is contributed by Messrs. James and Thorne, and if we then ask what remains of what may properly be termed "burlesque" in relation to the topic indicated by the title, the answer is "Nil." Take half the "burlesques" in town, cut out the comic dances and topical songs, and the impromptu utterances of actors who wish to make the most of their parts, and who know how to do it, and what remains? About fifty lines of the baldest rubbish that ever desecrated the pen of a dramatic writer.

As the friend of our youth, we have the greatest possible regard for our old and apocryphal friend Joseph Miller, but we object to have him served up, after so many years of well-worn jocosity, under the *egis* of Mr. Burnand or any other would-be funny man of the period who may wish to wear his mantle, and who unfortunately wears it but too obtrusively. Burlesque is to play-writing what parody is to either poetry or prose. The original must be closely and critically followed, and, where the text is difficult, its place must not be filled by a "characteristic dance" on the part of the corps de ballet, which may and too often does bring down the acclamations of the gods, but which leaves an "hiatus" in the story which the appreciative listener would far rather see supplied by pointed and apposite dialogue. Let us have our "absurdities" if you will, however you may call them, but let us not call things by their wrong names, and, according to the prevailing fashion, advertise a clog-dance or a plantation walk-round by the Christy's Minstrels as a burlesque on *Othello*. Time was when people were more critical, and would scarcely have prized music-hall songs at more than music-hall worth. For ourselves, we agree in this instance with the man to whom

"A yellow cowslip by the brim,  
 A yellow cowslip was to him."

We know Burlesque when we see it, but much of the stuff which passes for such in the present day is no more worthy the laughter, still less the praise, which is bestowed upon it, than of the time which we have spent in demonstrating the inapplicability of its title.

### HENRY IRVING.

THE popular artist whose portrait we publish this week, and the leading events of whose career we are about to briefly pass in review, belongs in more senses than one to an exceptional order of actors. If we examine the history of the distinguished few who enjoy in the metropolis the loftiest histrionic eminence, we shall find, in the majority of instances, that the London "star" has originally been recognised, either in the provinces or abroad, as a luminary of surpassing radiance; that an extended celebrity has preceded him in his advent to the capital, and that his first appearance in town has been a case of *veni, vidi, vici*. But we have among us a small band of gifted performers, for whom a long period of study and probationary efforts secured, even in the provinces, only the position of local favourites, and who at their London *débuts* were forced to content themselves with the credit of leading the stock companies which they joined. In time, however, chance having thrown in their path the opportunity to which their abilities had long since entitled them—they awoke to find themselves idolised—and the public, thus constrained to acknowledge the presence of genius in their midst, wonderingly asked themselves why they had not found out the fact before. Perhaps the foremost of those living votaries of Thespis, who must be classed in this category, is the subject of our sketch, Mr. Henry Irving. The lengthened period during which his invariably talented performances obtained only an inadequate, though cordial recognition, the boldness and masterly skill with which he seized his great opportunity when it arrived, and his consequent ascent with almost lightning rapidity to the pinnacle of theatrical fame, are circumstances that deserve a place among the most remarkable phenomena recorded in the annals of the stage.

Mr. Irving was born in Somersetshire, at Keinton, near Glastonbury, in 1838. Being sent to a well-known city school in George Yard, Lombard-street, he soon began to discover that taste for the drama, which was destined to afterwards surround him with the halo of histrionic glory. In an amateurs representation of Miss Mitford's *Rienzi*, the youthful aspirant achieved his first success. At the age of fourteen, he was placed in the counting-house of an East Indian merchant. But his inclination still lay in the direction of the theatrical profession, and having made up his mind to follow it, he studied elocution under the guidance of an actor named Hoskins. At length, in 1856, the enthusiastic tyro made his bow to the public at the opening of the Lyceum Theatre, Sunderland. His first performance proved somewhat unsatisfactory, and though his engagement at the establishment just named continued for some time, it was not till 1857, when at the Theatre Royal Edinburgh, that we find him making decided progress. Here he sustained 'Macduff,' 'Cassio,' and other similar rôles, and at the conclusion of the season, enacted 'Claude Melnotte' for his benefit, on which occasion many of those present gave expression to their conviction, that a brilliant future lay before him.

Soon afterwards Mr. Irving secured an engagement at the Princess's, London, but being dissatisfied with the small parts allotted him, he obtained the annulment of the contract, and went to Glasgow. Before leaving the metropolis, however, he gave two readings, which were attended by several well-known literary men, and the encouragement he received from the latter, served to stimulate him to renewed provincial exertion.

From Glasgow, the young actor migrated to Manchester, where he became so great a favourite, that he remained at the Theatre Royal, till 1865. Such was the esteem in which the performer's abilities were held by the frequenters of this house, that he was able to play "runs" of pieces, and thus mature his conception of the characters which he embodied. His engagement in Manchester was brought to a close with a week's performance of *Hamlet*.

We next find the subject of our memoir playing in Liverpool with his accustomed success. At length he became a member of Mr. Boucicault's provincial company, on the express understanding that, if the result proved satisfactory, he should be introduced to the London boards. Mr. Tom Taylor witnessed the opening performance, and at its conclusion, both he and Mr. Boucicault placed a Metropolitan engagement at the disposal of Mr. Irving. Of course the offer was accepted, and accordingly,

in 1866, the aspirant to histrionic honours appeared at the St. James's, in *The Belles' Stratagem*. So delighted were the audience with his representation, that he was obliged on the first night to come forward in the middle of a scene to acknowledge their applause. Subsequently, in the dramas of *Hunted Down*, *Dearest than Life*, *The Lancashire Lass*, and *Formosa*, and the comedy of *The Two Roses*, Mr. Irving played with considerable success at several of the chief London Theatres.

But it was not until the production of Mr. Leopold Lewis's adaptation of *Le Juif Polonais*, now universally known as *The Bells*, provided Mr. Irving with a rôle proportioned to his powers, and suited to his style, that he began to rapidly mount the ladder of fame and fortune. From the moment, however, that he startled the town with his thrilling rendition of 'Mathias,' the unanimous voice of the press and the public proclaimed him worthy to don the mantle of such departed, but inextinguishable, lights of the English theatre as Kemble, Kean, and Macready.

With the artist's later triumphs, as 'Eugene Aram,' 'Richelieu,' 'Charles I.,' &c., the reader is familiar. Each of his successive assumptions has added to Mr. Irving's repute. On the first night of the present revival of *Charles I.* at the Lyceum, a country occupant of the pit was so moved by the reality of the tragedian's performance, that at the juncture where the monarch is invited to sign a document derogatory to his kingly honour the rustic visitor exclaimed in a loud voice, "Don't sign it!" Pages of eulogistic criticism could hardly say more for the merits of an artist than is conveyed by a simple incident of this character.

Mr. Irving is an essentially metaphysical actor. He scorns stage trickery, and in his felicitous blending of every-day nature with the loftiest poetry we may trace the secret of his great success. To him has been allotted the task (and admirably has he fulfilled it) of proving to the world that tragedy may be interpreted without harsh declamation—without a promenade on stilts—and yet not cease to be tragedy.

### The Drama.

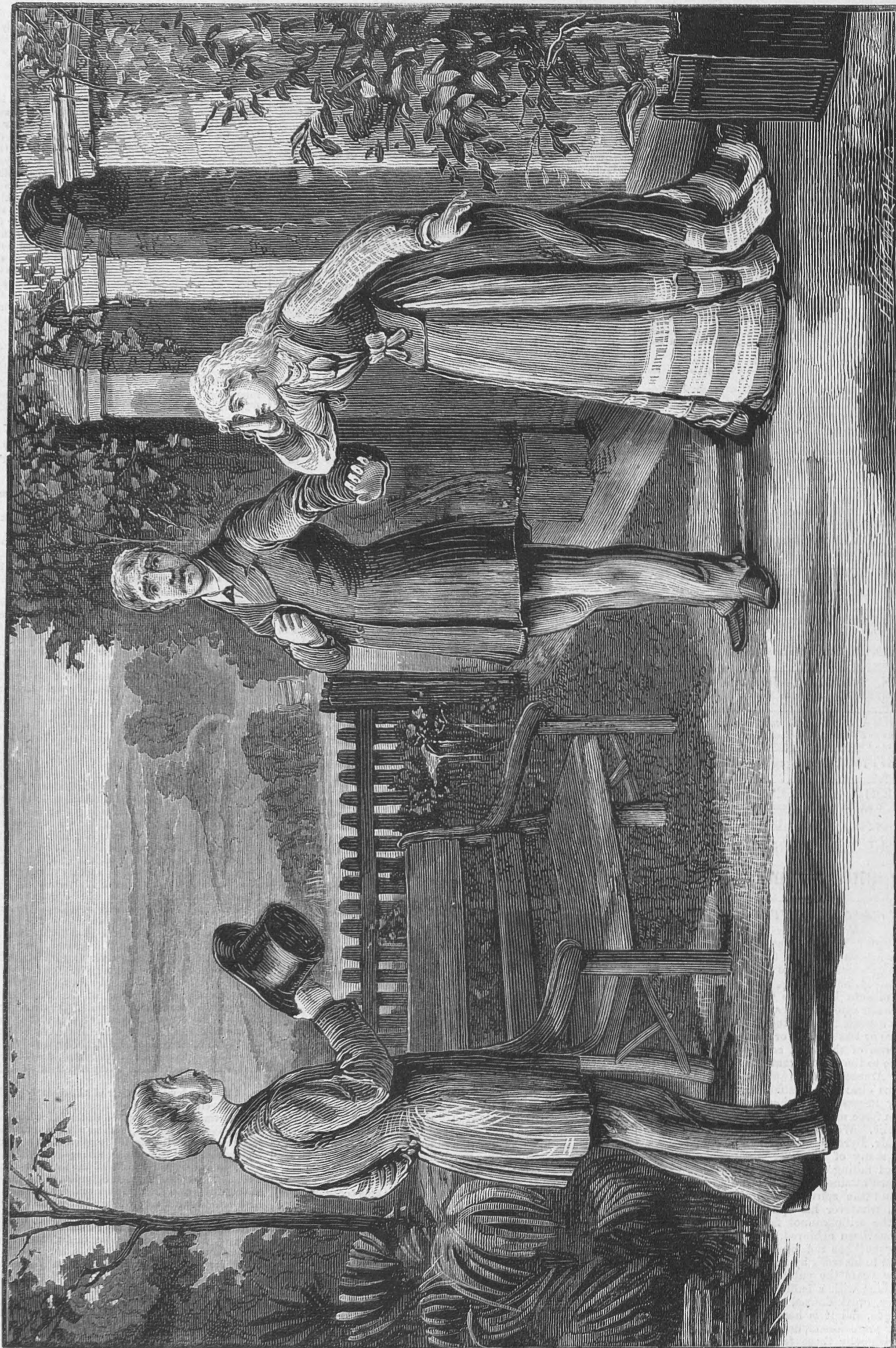
THE only novelty of the week, but an important and highly interesting one, was M. Charles Lecocq's last new opera *Giroflé-Girofla*, produced for the first time in England at the Opera Comique on Saturday last, supported by M. Humbert's company from Les Fantaiesies Parisiennes, Brussels, who originally represented it during its recent successful run in the Belgian capital, and who first introduced the now universally popular *La Fille de Madame Angot*, by the same composer, to the London public at the St. James's Theatre last year. More ambitious in style and form than *Madame Angot*, the music of *Giroflé-Girofla* belongs still more to the school of Auber and the light and brilliant form of *opera comique* than the *opera bouffe* of Offenbach, and is so artistically rendered, both musically and dramatically, by M. Humbert's company, that it has at once taken root here, and promises to attain a popularity little short of its irrepressible predecessor *Madame Angot*. A full notice of this novelty, as well as of the several changes noted in this summary as having taken place in the programmes of several theatres during the week, will be found in another column. These changes have been rather numerous. The Gaiety *matinée* on Saturday was appropriated to the benefit of Miss Kate Santley, so popular at the Alhambra, who provided a varied and attractive programme for her patrons, a prominent feature of which was Mr. Buckstone's comedietta *A Rough Diamond*, in which the fair *bénéficiaire* sustained the character of 'Margery,' and introduced a song written expressly for her by M. Charles Lecocq, entitled "My Chateau in Spain," which she rendered with charming grace and vocal skill. *Clancarty* was performed at the Olympic under the patronage of the Lord Mayor, for the benefit of the Hospital Sunday Fund. The first day performance at the St. James's took place the same afternoon when *Vert-Vert* was represented; and in the evening *The Critic* gave place to the comedietta of Mr. Galloway at the Gaiety, with Mr. Charles Mathews in his effective impersonation of the absent-minded hero. *Married for Money* still continues in the bills, to be shortly replaced by *Used Up*, which is in preparation as the next revival, with Mr. Mathews in his well-known assumption of 'Sir Charles Coldstream.' *A Nice Firm*, in which Mr. Arthur Cecil will appear with Mr. Charles Mathews, is also in rehearsal, and will be produced before the termination of Mr. Mathews' engagement, which only extends to another fortnight; after which Mr. Dion Boucicault's new play of *Led Astray*, an adaptation of the French comedy *La Tentation*, will be brought out.

On Monday the programme of the Haymarket underwent a double change. Tom Taylor's comedy, *The Overland Route*, replaced the Messrs. Mayhew's short-lived *Mont Blanc*, the dull adaptation of *Le Voyage de M. Perrichon*; and the amusing farce of *Good for Nothing*, was revived, with Mrs. Alfred Mellon as 'Nan.' On the same evening, Mr. Oxenford's clever adaptation of Mrs. Wood's novel of *East Lynne*, replaced the late Mr. Robertson's comedy of *Progress*, at the St. James's, Miss Rose Coghlan very creditably sustaining the character of the heroine 'Lady Isabel Carlyle,' originally represented at the Surrey Theatre by the late Mrs. Brooke (then Miss Avonia Jones), and subsequently in other versions by Mrs. Hermann Vezin, Mrs. Charles Viner, &c. Miss Bessie Hollingshead, daughter of the manager of the Gaiety Theatre, made a very successful *début* here as 'Barbara Hare,' in the same piece.

At the Vaudeville, another of the recently produced but short-lived novelties, Mr. Albery's comedy *Pride*, was represented for the last time on Monday; and on the following evening *The School for Scandal* was revived, with nearly the same cast with which it was represented during its lengthened run of upwards of four hundred nights; this comedy will again be withdrawn after Friday next, as the annual benefit of the managers, Messrs. James and Thorne, takes place, on next Saturday, when Boucicault's comedy of *Old Heads and Young Hearts* will be represented in conjunction with Mr. Burnand's burlesque of *Here's another Guy Mannering*, which still maintains its attractiveness.

At the French plays at the Princess's, Madame Pasca appeared again on Monday and Tuesday in *La Flammina*, and has since sustained the character of 'Cora' in *L'Article 47*, which was produced, for the first time in England, on Wednesday evening.

Mr. and Mrs. Billington and Miss Meyrick conclude their engagement to-night at the Standard, where they have appeared during the week in *Still Waters run Deep*, and the Adelphi drama of *Rough and Ready*; and Mr. Emery terminates his engagement at the Surrey with his benefit to-night, when he will appear as 'Baillie Nicol Jarvie' in *Rob Roy*, Miss Helen Barry sustaining the character of 'Helen Macgregor.' To-day the second morning performance of *Vert-Vert* will take place at the St. James's, and the Gaiety *matinée* will be devoted to the benefit of Mr. George Coleman, acting manager of the Olympic Theatre, when *The Hunchback* will be performed with the following cast:—'Master Walter,' Mr. Creswick; 'Sir Thomas Clifford,' Mr. Hermann Vezin; 'Modus,' Mr. Henry Neville; 'Lord Tinsel,' Mr. W. H. Fisher; 'Fathom,' Mr. Edward Righton; 'Thomas,' Mr. G. W. Anson; 'Helen' (first time), Miss Fowler; and 'Julia,' Mrs. Fairfax (her first appearance). At the conclusion of the play Miss Ada Cavendish will recite (by desire) the "Charge of the Light Brigade."



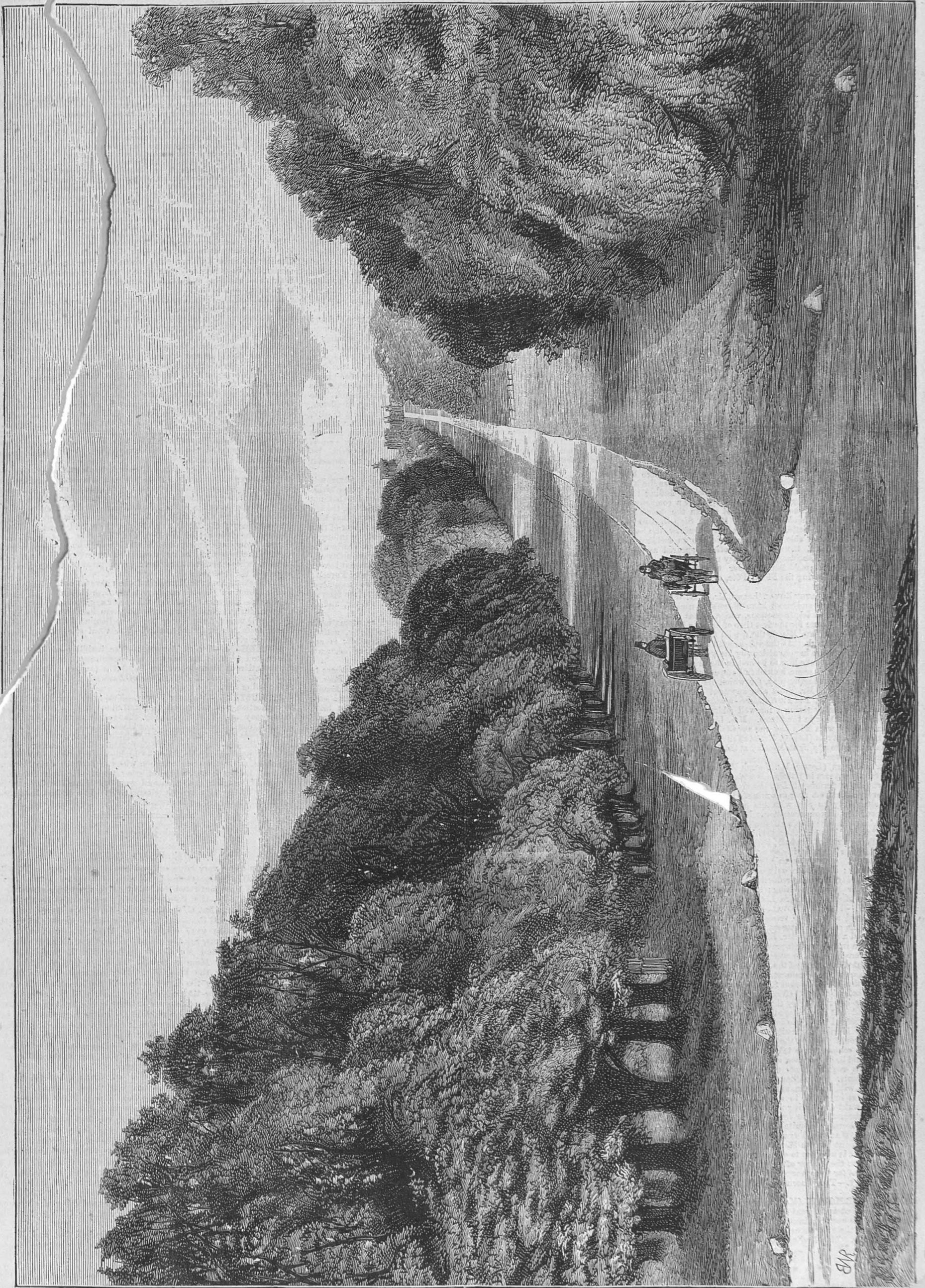
SCENE FROM "ARCHIE LOVELL," AT THE ROYALTY THEATRE.

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THE LONG WALK AT WINDSOR.

## Provincial.

**BIRMINGHAM.**—THEATRE ROYAL.—Closed. Will re-open on Monday next with English Opera Company for a short engagement.

**PRINCE OF WALES' THEATRE** (Manager and Proprietor, Mr. James Rodgers).—Miss Soldene is still appearing here in *La Fille de Madame Angot*, with extraordinary success.

**BRIGHTON.**—THEATRE ROYAL (Proprietor and Manager, Mr. H. N. Chart).—Mr. Henry J. Byron's four-act melodrama, supplemented by a prologue, entitled *Haunted Houses*, or *Life in London and the Bush*, originally produced at the Princess's Theatre, London, has been the *piece de resistance* of the week; it abounds with startling situations, and a plot of considerable interest is further enhanced by effective dialogue. The most sensational scenes, the wreck of the *Eclipse*, the attempted murder of the Jew in Australia, and the fall of the *Haunted Houses*; the latter is exceedingly realistic, and was on Monday evening loudly applauded by, we are sorry to state, a small audience, the slackness of patronage being chiefly in consequence of the extreme heat of the weather, a circumstance observable at the Aquarium, the Varieties, and several other indoor entertainments. Mr. Walter Raynham, as the happy-go-lucky nephew of the city merchant, is admirably and well suited to the part; Miss Hilda Temple is endowed with a power to touch the heart of her hearers, and as 'Alice Gibson' gives a womanly reading. The villainous clerk, 'Blake,' is to the letter identified, Mr. James Elmore is a careful exponent of the thankless heavy man. The 'Wapping Hebrew' is invested with drollery by Mr. Benson; and the 'Creole Crook' is cleverly done by Mr. Chas. Appleby (stage manager). A Beckett's farce *The Siamese Twins*, with Messrs. Haydon and Tate as the mischievous customers to 'Foreceps,' and Miss Harriet Johnstone, the dentist's ward, was lively as a supplement to the heavier farce. The scenery is by Mr. E. Messenger, of London. The artists were called before the curtain at the close of every act.

**BRISTOL.**—In consequence of the visit of the Bath and West of England Agricultural Society to the city, places of amusement that to all appearance had closed for the season have been re-opened, although the fine weather has operated greatly against them. At the New Theatre Mr. English's Company have appeared in the drama *Through the World*, for which the term "sensational" but inadequately conveys an idea of the exciting situations and hair-breadth escapes abounding in it. The play has been well received, but many of the public seem to have closed their season of theatre-going with the very successful benefit of Mr. Chute, when their old favourite, Miss Madge Robertson, appeared.

In the large Colston Hall, Mr. George Riseley has been giving some of his ever-popular organ recitals, and at the Victoria Rooms, Mr. Best was announced to give a similar entertainment, but did not. At the Lesser Colston Hall, Hardy Gillard's American Panorama still attracts large houses.

**CHELTEMHAM.**—NEWSOME'S CIRCUS.—On Monday, little Meers, the clown, who during the short stay they have made here has established himself a great favourite, took his benefit. It was the best house of the season. This is the last week, Mr. Newsome finding that Cheltenham is not large enough to support so expensive a company as his. Among the principal who have appeared within the month are Misses Adele and Marie; Madame Collins; Messrs. Sippell, Andrea, Cruickshank, Hickey, Stonette, Thorpe, &c. Mr. Ducrow, the bare-backed rider, has not been able to perform, owing to an accident he sustained at Birmingham, though he has often appeared as ring-master. They open at Manchester on Monday next.

The Second Life Guards' Band, under the direction of Mr. Winterbottom, played during the Floral Fête, at the Pittville Spa, on Thursday last.

**EDINBURGH.**—THEATRE ROYAL (Lessee, Mr. R. H. Wynnam).—During the week large audiences have assembled nightly to "see Toole" in his celebrated impersonations, which he has now made his own. We had the pleasure for the first time of hearing *Wig and Gown* (by the author of *The Two Roses*), the special feature of Mr. Toole's engagement in Edinburgh. As the soft-hearted bungler, 'Hammond Coote,' he kept the house in convulsions by his wonderful command of voice and feature, that prove him to be first in the first rank of our low comedians. In the trial scene he had full scope for the display of his wonderful power of telling by-play, for which he is unsurpassed by any actor on the stage. Mr. Toole also appeared during the week in *The Weavers*, *Paul Pry*, *The Pretty Horse-breaker*, and *Oliver Twist*, on Friday and Saturday giving a farewell address to his Edinburgh friends, prior to his tour in the States. Mrs. Liston's *Angot* company appears on Monday, with Miss Laverne as 'Clairette.'

**PRINCESS'S THEATRE** (Lessee, Mr. McNeill).—Miss Evelyn's company is announced to appear on Monday at this theatre, which has been closed during the week.

**OPERA-HOUSE** (Lessee, Mr. Joseph Eldred).—No company has appeared for many years in Edinburgh with such success as that of Mr. Eldred, who have performed *La Fille de Madame Angot*, to houses crowded every night from floor to ceiling. Every member of the company is completely *au fait* with his part, and singing and acting deserving our highest commendation. Mr. Abraham is without a rival as 'Lange,' and Miss Stavart's 'Clairette' is an effective and finished piece of acting. As 'Trevitz,' the conspirator, Mr. H. Collier bounds about the stage like an indiarubber ball; keeping the house in one continuous roar, especially in the waltzing scene, where he shows his agility to most advantage. The orchestra play well together, under the direction of Mr. Pew; and we are only sorry that the play is to be withdrawn on Saturday, for the production of *Little Amy Robsart*, which is announced for Monday evening; but we trust Mr. Eldred will continue *Madame Angot* when Mrs. Liston's company leaves the Royal.

**GLASGOW.**—THEATRE ROYAL.—On Monday evening Mr. Joseph Eldred produced a pirated version of *La Fille de Madame Angot*, and found to his cost the Glasgow playgoers were not to be swindled in so bare-faced a manner. Mr. Eldred has attained some celebrity as a low comedian in the English provinces, and the patrons of the drama in Glasgow were prepared to accept him, as offered by the admirable and clear-sighted managers of the Royal. But when Mr. Eldred presumed to assume the management, relying on the popularity and high character of the Theatre Royal for his temporary success, he made a decided mistake, and seemed to forget the patrons of the Royal were in the habit of being entertained by the leading travelling companies from London. Had this fact escaped his memory, it seems strange he should be egotistical enough to imagine the residue of his very meagre company from Edinburgh, assisted by some of the residents of the Saltmarket, would produce the results expected by a painstaking manager. To censure those taking part in the opera, for their want of ability, would be out of place, as they evidently, not having been used to the business required from them, found themselves entirely at a loss on all points. Ange Pitou dressed and acted with all his might to represent a wild Irishman, and succeeded in depicting the character 'Clairette' was intrusted to a young actress of some considerable promise, but want of training rendered her unsuitable for the part. 'Louchard' seemed to have copied Mr. George Honey's Biles to the letter, and appeared to be quite satisfied with the result.

**PRINCE OF WALES'S THEATRE.**—Mr. J. L. Toole commenced a week's engagement here on Monday, playing *Wig and Gown*, and the *Steeple-chase*, it is needless to say he had a crowded house on the first night, and from the temper of the audience, one can safely predict a brilliant success for the management.

**THE GAITY.**—The Queen's Minstrels continue to attract good houses.

**GREAT YARMOUTH** (Manageress, Miss Rose Evans).—Business here has been but indifferent during the past week, a state of things due more to the fine evenings than any other cause. *Nobody's Child* was played for the first three evenings, Miss Evans as 'Joe,' gaining great applause. The leading lady was well supported by Miss A. Middleton and Miss L. Harcourt, and Messrs. H. Lee, G. Claremont, Lee Anderson, W. Percival, and G. A. Warriner. *The Two Gregories* was played as the afterpiece, Miss Evans being very successful as 'Fanchette.'

**HASTINGS.**—THEATRE ROYAL.—Mr. James Davis's Dramatic company have given an excellent interpretation of the drama of *Emily* during this week, Miss Bessie Melville enacting the part with natural effect and histrionic genius, assisted by Miss E. Goward, C. Davis, and a small Thespian corps. The scenery is

supplied by the local Amateur Club. The audiences have been rather small.

**LEICESTER.**—After a fortnight's highly successful season of the most popular opera company in the provinces—we mean opera proper—under Mr. Charles Durand's direction, who has under his banner some warm favourites, such as Madame Tormelier, Mlle. Mariani, Miss Palmer, and Mr. W. Parkinson, we have now occupying the boards Mr. E. Stafford Smith, with a drama, seen here before, called *Across the Continent*. The genial out-door weather has naturally affected the houses, and we scarcely need express surprise that it is so. In the company now before us we have Mr. Charles Vandenhoff, Mr. Harry Cornwall, Mr. C. Crompton, Miss Mary Parker, and Miss Florence Cowell. All met with the approval of the select few who have attended. We should add that *Delicate Ground* has followed the drama.

**LIVERPOOL.**—ALEXANDRA THEATRE.—Mr. Honey's sojourn for a fortnight here has been followed by the engagement for a similar term of Mr. Alfred Young and his dramatic corps, with *Heart's Delight*. The merits of Mr. Halliday's treatment of Dickens's story have often been gauged; the present version certainly is slow in parts, but taking into account the multiplicity of materials and prolixity of Dickens's plots, the best has been done in this instance, and the playwright has produced an interesting and well-balanced drama. Mr. Young himself plays 'Cap'n Cuttle,' with a full sense of the humour of the many good things he has to say; as 'Mr. Toots' Mr. Webber, a young actor, makes a marked impression. The chief honours, as well as the principal burden, of the play, fell to Miss Louise Willes, one of the most intelligent and (without rant) powerful actresses seen in Liverpool for a long time. The 'Florence' is quietly played by Miss Lee, while Miss Hubert is a suitable 'Nipper.' The 'Jack Bunsby' of Mr. Joseph Paulton, 'Mr. Dombey' of Mr. Speakman, and 'Carker' of Mr. G. F. Leicester, are played with care and efficiency, qualities which pervade the general cast. The afterpiece has been Mr. Young's farce, *A False Alarm*, and the next production will be T. W. Robertson's *War*. The attendance has been good, considering the very fine weather.

**THEATRE ROYAL.**—Brough's burlesque of *Masaniello*, modified and modernised by Mr. J. F. McArdle, with the latest tip, topical songs, and local allusions, has been the novelty here this week, serving to re-introduce to Liverpool, Mr. Wyke Moore, formerly a favourite in this town, in the title rôle. Messrs. de Freece have staged the piece in most effective form, new music being supplied by Mr. D. Gribbin, new scenery by Mr. C. Smithers, new and rich costumes by Miss Finch, and fountain effects by Mr. Wheeler. A large audience assembled for the revival, which frequent encores protracted to a late hour. The principals in the cast, besides Mr. Moore, are Miss Amy Singleton, Miss G. Smythe, and the clever members of the Ramsden family, whose brilliant dances and singing render them particular favourites. Mr. W. Waite pantomimes the part of 'Fenella' capably, and has arranged the elaborate ballets and groupings. A lengthy run is anticipated for the burlesque, which is preceded this week by *The Serious Family*, and an acrobatic entertainment by the Schmidt family.

**ROYAL AMPHITHEATRE.**—Mr. Charles Reade, with Mrs. Seymour's Queen's Theatre company, has brought *The Wandering Heir* back to this theatre, whence he first started on his travels. The piece has not proved so productive of large houses as on its first presentation, though in most respects it is equally well acted. Miss Ellen Terry plays Mrs. John Wood's part of 'Philippa,' and though lacking the vigour of that actress, gives a more consistent, and quite as intelligent, an interpretation. The part of the heir is now played by Mr. J. O. Tearle with commendable care. Miss Rothertha Erskine again provokes unfavourable criticisms among an audience in which the Irish element is very strong, by her complete ignorance of the brogue, as 'Betty Purcell.' Mr. James Lunt, always a finished actor, appears in two characters; and most prominent in the remainder of the strong cast are Miss B. Edwards, and Messrs. H. Vaughan, S. Artand, W. Parker, and C. Ashford.

**GAITY THEATRE.**—This theatre, which closed so prematurely owing to circumstances that have brought its proprietor, acting-manager, and refreshment contractor into the police dock, is announced to be in process of further alteration and embellishment, and to be reopened shortly by a limited liability company.

**PRINCE OF WALES' THEATRE.**—Miss Dolaro has returned here to renew her success as 'Clairette' in the irrepressible *La Fille de Madame Angot*. The performances have again drawn full houses. Miss Dolaro's personation and singing are very artistic, and only marred by occasional antics which are in very questionable taste. Miss Howard, though thin in voice, sings the part of 'Lange' worthily; the new 'Ange Pitou,' Mr. Chatterton, is a decided improvement, as regards acting, on Mr. Cotte, and the other modifications in the cast, since last presented, include Miss G. Leigh, and Messrs. G. Beckett, H. Corri, K. Aston, and W. Strathmore. Mr. H. Sidney, of the Glasgow Prince of Wales' Theatre, assumes the reins of management here for the summer season.

**ROTUNDA THEATRE.**—Following up his extraordinary successes with the Shakspearian and Scott drama, Mr. D. Grannell has this week produced Watts Phillips's powerful drama *Camilla's Husband*, and secured the services of Mr. W. Holston for the part of 'Dogbriar,' which he created in Liverpool, and has played some 400 times. The result of the engagement has been continuously crammed houses. Mr. Holston has been materially aided by Miss Constance Young, who makes her first appearance here, having been long the leading lady at the Liverpool Amphitheatre. She plays 'Camilla' with spirit and feeling, while Mr. A. Lyle makes a vigorous and earnest 'Maurice.' The piece is properly mounted, and enacted by a complete company.

At St. James's Hall, Hague's Minstrels have done particularly well during the holidays. Miss G. Smythson and the *Don Giovanni* selections form the chief attractions at the STAR. The ADELPHI THEATRE is being worked with variety entertainments, with very moderate success; and the COLOSSEUM THEATRE puts out strong bills to attract the patrons of the minor drama.

**MANCHESTER.**—THEATRE ROYAL.—Mr. E. Falconer's drama *Eileen Oge*, has been performed this week by a special company, under the direction of the author. The play is well mounted, and Mr. Falconer's acting is as fresh and enjoyable as ever, but the attraction has not been found strong enough to draw other than very small audiences.

**PRINCE'S.**—This theatre seems to possess a charm, rendering it inaccessible to the circumstances which usually influence the attendance at places of amusement. Despite the intense heat, and the fact that Mr. Will's drama of *Cora* had scarcely been heard of, before it was announced for performance here, every part of the house on Monday night was quite full. The new piece was not loudly applauded, but its progress was watched with a greater amount of real interest than any of the recent productions in Manchester have been able to command. Mrs. Herman Vezin could scarcely be seen to greater advantage than in the character whose name gives the title to the play. The fullest opportunity is afforded her for the display of the wonderful intensity which marks all her impersonations, and in the last scene her representation of madness is so appalling, that the fall of the curtain becomes a positive relief. Mr. William Rignold as 'George du Hamel,' gave very effective support, and the other members of Mrs. Vezin's company did the little they had to do in a satisfactory manner.

**QUEEN'S.**—Itinerant companies, described in all cases as being from London, have appeared in quick succession this year at the three theatres, but the one which has occupied the Queen's during the present week, is from the Prince of Wales's Theatre, Liverpool. Visits from provincial companies have been of rare occurrence hitherto, but the hearty reception this one has met with from large audiences, ought to be a sufficient proof that the fictitious title of metropolitan is not necessary to procure success. The programme during the week has consisted of *Miriam's Crime* and the burlesque of *Lurline*. The latter has been made most prominent, and Miss Mary Longmore's vivacity, with the grotesque acting and dancing of Mr. Hall, have rendered it amusing in the extreme. *Miriam's Crime* was not quite so successful, but Mr. Frank Marshall's representation of 'Byles' seemed to atone with the audience for the defects of the other actors.

**PORTSMOUTH.**—THEATRE ROYAL.—Retirement of Mrs. H. Rutley from the management.—Since the death of her husband (which we recorded in these columns), in conjunction with whom for a period of nineteen years, she shared the management, Mrs. Rutley has had the sole responsibility of this old-established

place of amusement. On Monday evening last she took her farewell benefit, when a very large audience assembled, and the were under very distinguished patronage, consisting of the borough. Mr. and Mrs. Nye-Chart, Mr. Cathcart, Mr. and Madame Haigh-Dyer, Mr. Fitzdavis, Mrs. Lew, and other well-known artists, appeared. The following, written specially for the occasion by "Louis Douglas," was spoken by Mr. B. Adams, the acting-manager:—

As, o'er Egyptian plains, when sunrise broke,  
From stone pathetic strains of music woke,  
And 'neath the magic of a spell-born power,  
Claimed for itself the fable of an hour,  
So 'neath your sunny smiles we've seen  
A "local habitation and a name."  
As, o'er the rolling sands, in many a form,  
Borne safely on from every threat,  
Some shell, by waves, upon the shore,  
Finding a quiet spot to rest at last,  
E'en so, our manageress leaves the stage,  
Which has to her but one of triumph's art,  
And with this temple of Dramatic  
She feels how hard,—as 'tis with us,  
'Tis nineteen years since here we met,  
The long campaign, which, by y  
Has been a great success, and, m  
Have audiences evinced their fond  
And do so now; but, oft in pleas  
Will mingle strange regrets; to-n  
They do so; then, for her, and in  
Who but for one short hour your  
I thank you, one and all! The Pr  
Rings down the curtain—for 'tis h

The Royal Marine Artillery Band, conducted by their talented band-master, Mr. John Winterbottom, gave a concert during the evening in their usual excellent and artistic manner, and were highly satisfactory.

**SHEFFIELD.**—THE THEATRE ROYAL.—The *Happy Land* Company, under the management of Mr. Charles Wyndham, has, during the present week, appeared in the new farce, entitled *Brighton*, but the support awarded to them has not been commensurate to their merits. The part of 'Robert Sackett' is admirably played by Mr. E. N. Hallows, and the laughable adventures of that gentleman caused no small amount of merriment. Mr. A. Stewart, as 'Jack Benedick,' Sackett's friend, also comes in for a fair share of applause for his rendering of that character. Miss Eliza Vanderpool, 'hits off admirably the character of the matron; and the flirtations of 'Effie' (Miss Kate Elton) are provocative of much amusement. The scenery is good—the characters well put on the stage. All the dialogue is kept in one will, and as the dialogue is smartly written, the house is kept in one continual roar of laughter. The farce of *That Naughty* is an agreeable evening's entertainment to a close, and that the company has not been better supported. We understand that Miss Marriot appears next week.

**THE ALEXANDRA THEATRE.**—The entertainments at this house have been drama and farce, and on two evenings Mr. S. Stanford's new burlesque of *The Ashantee War* has been produced, and has lost none of its attractiveness, though we believe it is now finally withdrawn. On Wednesday evening, a truly monstrous programme was put forward for the benefit of Miss Emily Forde, the entertainer of the fourth act of the *Merchant of Venice*, the second act of the *Green Bushes*, the fifth act of *Macbeth*, and *The Idle Apprentice*. The Sisters Tudor have appeared each evening in a burlesque entertainment. The present is the last week of the engagement of Mr. Ennis Lawson, whose performances have given great satisfaction to the patrons of the theatre.

The Sheffield Amateur Harmonic Society gave its concluding concert for the season on Tuesday evening, in the Bath Saloon, to a large and fashionable audience. Herr Schollhammer again conducted, and the principal instrumental pieces performed were Beethoven's Symphony, No. 2 in D minor, Auber's overture to 'Le Domino Noir,' and the War March from Athalia (Mendelssohn). The vocal solos and glees were admirably given.

**SHOREHAM.**—BIJOU THEATRE.—The inability of Miss Nelly Harlington to fulfil her engagement necessitated her dismissal and the retention of Madame Holden to fill the vacancy. The farces of *The Waterman*, and *A Pretty Piece of Business*, with a short concert, is the bill of fare.

**ST. AUSTELL.**—MARKET HOUSE.—Two grand concerts were given in connection with the Royal Cornwall Show Visit to St. Austell, on Wednesday and Thursday, under the management of Mr. R. V. Banfield, concert agent. The concert, we are glad to say, was a complete success; there was a very respectable audience, and suffice it to say, the choruses were very beautifully rendered by a band of upwards of thirty performers, who gave the highest satisfaction. Mr. Henry Walmore, well known in connection with the Crystal Palace National Musical Meetings, and a host of other talent. Mr. John Heale, of Plymouth, was the conductor, and acquitted himself with his usual ability. The receipts were on towards £100. The Market House was beautifully decorated for the occasion.

## Polo.

## THE POLO CLUB.

THERE was a very large and fashionable attendance on Tuesday at the Lillie-bridge Ground, to witness a match between the County of Monmouth and the Polo Club, six representatives playing on each side—the Polo club being represented by the Hon. W. Fitzwilliam, Mr. C. de Murrietta, Mr. A. de Murrietta, Lord Kilmarnock, Lord Castlereagh, and Sir Bache Cunard; whilst the Monmouth team were composed of Capt. F. Herbert, Capt. Hanbury Williams, Sir Charles Wolseley, Capt. Burchell Helme, Capt. Wheeley, and Mr. James Mellor; Mr. Reginald Herbert being umpire for Monmouth, and Mr. W. C. Gosling performing the like duty for the Polo Club. Play commenced at 4.40, the Monmouth taking the lower end, and no less than six games were played before time was called, the Polo Club winning every event, in fact, it became quite evident in the first game that the Welshmen were greatly overmatched. In the first game, the ball being tossed up, the first to reach it was Sir B. Cunard, but Capt. Herbert got it away; however, it was quickly recovered by the Murriettas, and kept constantly in the Monmouth quarters, and, after a sharp *mêlée* in front of the post, Sir B. Cunard made a splendid hit, and secured the first goal.

Second Game.—Captain Herbert was first up, but missed the ball, and Sir B. Cunard, was the first to get it away. Sir C. Wolseley then showed some excellent play, but notwithstanding the ball was hit down four times in succession by the Polo Club without a goal being obtained, the ball always being in contiguity to the Monmouth post; and, after a rest for ten minutes, Mr. A. de Murrietta secured the second goal.

Third game.—Mr. A. de Murrietta was the first to get the ball away, which he took down to the end of the ground, Capt. F. Herbert, by a very successful stroke, bringing it back to the middle, where a scrimmage took place, and Sir Bache Cunard, getting it away, secured the goal very cleverly.

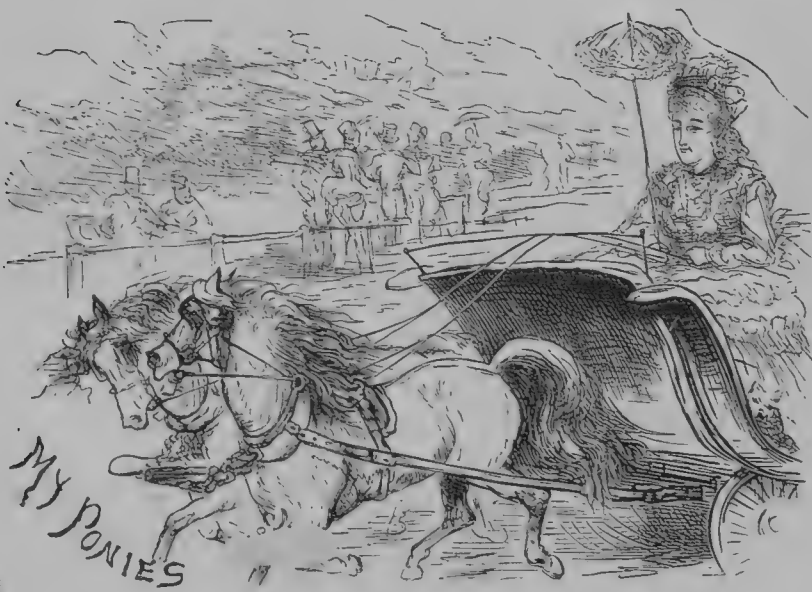
Fourth Game.—Mr. C. de Murrietta secured this goal after some very good play, where Capt. Wheeley and Sir Charles Wolseley shone very conspicuously.

Fifth Game.—Sir B. Cunard reached the ball first, and drove it in their opponents' territory, from which it never returned during the game, and Lord Kilmarnock was enabled to secure the fifth goal by a very clever back-hit.

Sixth Game.—The Hon. C. Fitzwilliam was fastest to the ball, and with a fine hit drove it to within twenty yards of the posts, Capt. B. Helme returning it, when it was taken to the end of the ground, and after a scrimmage close to the posts, Lord Castlereagh succeeded in obtaining the sixth goal, when play terminated for the day.

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IN THE PARK.

(Drawn by Miss G. BOWERS.)

THE HORSE SHOW, AGRICULTURAL HALL.  
(FROM OUR SPECIAL COMMISSIONER.)

WHETHER, in the abstract, HORSE SHOWS, "pure and simple," are calculated to promote the views and interests for which all such exhibitions are presumably started and conducted, is a question that has, during the régime of Lord Rosebery's commission of inquiry into horse supply, had practical ventilation. The weight of important opinions there deduced goes to show that men capable of judging upon the matter give a decided preference to the system of material rewards to successful competitors in the show-ring, over other public modes of encouragement of an older date through the turf arena. Be this as it may, so long as the *montebank* aspect which horse-showing has assumed prevails, and while the solemn and enlightening scenes in the exhibition and judging of competitors are permitted to alternate with displays of caricature horsemanship, *Cyprian* advertisement in the saddle, and brutal, unscientific violence to delinquent horses, we are not singular in saying that a popularity for such exhibitions as horse-shows, that might in England amount to universality, will never be so general as it would be were the circus element and *skilling-catching catering* entirely suspended.

We do not propose to repeat an "oft told tale" by reviewing here the different classes shown in competition, but we cannot refrain from some observations upon the stud horses exhibited. With regret we saw thoroughbred sires entirely excluded from the programme, and when this occurs in the face of a well received physiological theory, that the soundest principle upon which not only any breed may be improved, but breeds not requiring improvement may be maintained in excellence, is by resort to the best and purest-bred males. Surely, any exhibition intended for the advancement of our equine economy is no better than an ignorant burlesque, where so important an element in the improvement of the English horse and his congeners, as the thoroughbred stallion of high characteristics, is absent from the competitive arena.

The Norfolk trotting stallions were good, bad, and indifferent; four were selected, consisting of three chestnuts and one roan. It is disagreeable to differ with gentlemen who bring to the discharge of invidious offices, zeal and integrity in accomplishment of their voluntary duties. But, it is our most decided opinion that a very grave mistake was made in assignment of prizes in this class. And in the face of such a thoroughly fine judge as Honourable Colonel Maude, who, perhaps, was over-ruled, this is a bold opinion.

Mr. Mitchell's stallion, *Fireaway II.*, obtained the prize, simply because he is a beautifully "topped" horse, has excellent shoulders, and the most *taking* action to the eye. But the critical acumen of a sound practical judge should never pass over his liability to hit in "the speedy cut place"—his want of substance just below the knee, his over-long, weak-looking and twisted pasterns.

GREAT GUN's size, power, and action, decidedly entitled him to a preference over this horse, whose attractive, but superficial style gained him the pride of place. And "the pick of the basket" was the little chestnut stallion *THE LITTLE MODEL*, who could, justly, be only passed by upon the score of size.

In the Carriage Department there is a very good show of every description of vehicle, comprising all the latest improvements in carriage-building. Prominent among the exhibitors, are Messrs. Thorn, of the Norfolk Carriage and Harness Works, who have gained a series of medals at different shows, having taken at the Vienna Exhibition the Medal for Progress, and at South Kensington, the Society of Arts Prize of £30, for their Single Brougham Hansom Cab. They display a Miniature Brougham, which seems to us the perfection of comfort, combined with utility, and last, not least, the new "Lorne" Car and Norwich Dog Cart, fitted with the patent adjusting shafts, which can be made to suit any sized horse, and which are Messrs. Thorn's speciality. For perfection of carriage-building, this enterprising firm decidedly carries off the palm from all competitors, and intending purchasers cannot do better than send for one of their catalogues, which contains all necessary information as to prices, &c., on which the limits of our space forbid us to dilate.

THE HORSE SHOW.

THE Eleventh Annual Horse Show, held at the Agricultural Hall, Islington, was opened on Saturday morning, when the judging for the weight-carrying hunter class commenced. There are about 350 horses entered, comprising four classes of hunters, riding horses, weight-carrying cover hacks and roadsters, park hacks, and ladies' horses, two classes of harness horses, high-stepping park cobs, ponies, roadster-trotting stallions, with two extra classes for the best pair of phaeton horses of a certain height, an extra class for a tandem of horses or ponies, and extra classes for four-in-hands, for Arab, foreign, or colonial horses of real merit, for ponies suitable for polo; and, in addition to all of these, there are leaping prizes for ponies not exceeding 13.3 hands in height, for horses and cobs not exceeding 15 hands, and for hunters, riding horses, weight-carrying cover hacks, park hacks, ladies' horses, harness horses, and all others except ponies, rewards being given to the grooms who ride well. Of these classes, 1, 2, 3, 4, 5, 6, and 7, being the hunters' four classes, the riding horses, the cover hacks and roadsters, the park hacks, and ladies' horses, were judged on Saturday, leaving the merits of the remainder to be decided on the Monday.

The judges of the hunter classes—the Marquis of Waterford, Sir George Wombwell, and Colonel Luttrell—entered the ring soon after 10 o'clock, and proceeded to adjudicate upon the merits of classes 1, 2, and 3.

Class 1, restricted to weight-carrying hunters, equal to carry not less than 15 stone, had 26 entries as compared with 33 of last year, but the quality of the competitors showed no falling off. The first prize was awarded to Mr. Henry Jewison's bay gelding *Palmerston*, a big and powerful hunter by *Ali Pasha*, bred by Mr. Palmer, of Taristock, Devon. He is six years old and a very good goer, and has already taken the prize for five-year-old weight-carrying hunters at the Alexandra Palace Horse Show, and the medal for the best hunter exhibited there. Second to him was placed No. 16, Mr. R. Hutton's handsome bay gelding *Iron King*, by *De Clare*; No. 19, Mr. T. Harvey Bayley's Chief Constable, a compact chestnut and a very good mover, took third prize, no fourth being allotted, although Mr. Musgrave's *Honeycomb*, No. 26, and Mr. Holmes' *Grandmaster*, No. 17, were among the remainder.

Class 2 for hunters, without condition as to weight, had 54 entries, being a few in excess of last year. The first prize deservedly fell to No. 49, Mr. William Armstrong's *The Banker*, a bay gelding by *Best Returns*, and bred by Mr. W. H. Wakefield, of Kendal. He is a splendid goer, with easy action, and has much improved since last year. The second best horse of the class was No. 37—the second in Class 1—but as he could not take another prize he was passed over. The next in point of merit was No. 31, Mr. J. Trueman Mill's *Ruby*, a nice-looking chestnut of great size, and a good mover, though a little hollow in the back; but he was disqualified for being unsound, so that the judges had then to fall back upon No. 28, Mr. T. Harvey Bayley's bay gelding *Newsmonger*, by *Scandal*, dam by the *Hadj*, a large and very handsome horse, with good action. The third prize was

awarded to No. 42, Mr. A. Kennard's *Digby Grand*, a bay with a wonderful stride, and the fourth to No. 47, Mr. J. Goodliffe's *Marshal MacMahon*, a chestnut gelding by *General Hesse*, dam by *Lancastrian*. Of the rest, No. 36, Mr. A. Hammer Billington's very handsome dappled brown gelding, *Caradoc*, who is a very taking looking animal, but does not stand well; No. 55, Mr. W. Linnell's *Czarevna*, a compactly-made bay; No. 59, Messrs. Smith and Sanday's brown Silvertail; No. 80, Lord Rosebery's *The Boy*; and No. 83, Mr. T. H. Ashton's *Thimbleberg*, a nice-looking chestnut, were the most worthy of mention.

There were 31 entries in Class 3, for four-year-old hunters, and they were an excellent lot. The winner of the first prize was No. 85, Mr. William Armstrong's dark bay gelding *Cashier*, by *Best Returns*, brother to the *Banker*, a wonderfully powerful horse, with grand hind quarters, and standing 16.2; the second prize (there being only two) was awarded to No. 115, Mr. S. H. Ashton's bay gelding *Sedgwick*, by *Ghillie Callum*, the best of the remainder being No. 100, Mr. J. T. Robinson's brown gelding *Prize Taker*, by *Tower*, and No. 110, Mr. J. Aston's chestnut gelding *Marathon*, by *Honiton*.

In Class 4, for hunters not exceeding 15.2 hands in height, without condition as to weight, the Marquis of Waterford, the Earl of Shannon, and Colonel Luttrell were the judges, Sir George Wombwell retiring, as he was an exhibitor. There were 21 entries in this class, and the first prize was awarded to No. 135, Mr. J. Harvey Bayley's chestnut horse *Enterprise*, by *Volturno*, by *Doctor Sangrado*, and the second to Sir George Wombwell's chestnut mare *Miss Sykes*, by *Codrington*, dam by *The Castor*.

The Marquis of Waterford, the Earl of Shannon, and Sir George Wombwell were the judges in Class 5, for riding horses of any height exceeding 15.2 hands, fine action and quality being essential. There were 19 entries, and the first prize was awarded, subject to a veterinary examination, as no certificate had been lodged, to No. 44, Captain George Heavyside's bay gelding *Innis-killiner*, a broken cavalry charger, standing 16.1; the second prize fell to No. 146, Messrs. Smith and Sanday's brown mare *Brunette*, by *Glenmasson*, and the third to No. 140, His Royal Highness the Prince of Wales's brown charger *Coomassie*.

For the next two classes, the Earl of Shannon, Colonel Kingscote, M.P., and Colonel Ashley G. Maude were the judges.

In Class 6, for weight-carrying cover hacks and roadsters not exceeding 15.2 hands high, there were 23 entries, and after some discussion the first prize was awarded to No. 174, Mr. Raphael E. de Poncey's *Norma*, a nice-looking bay mare, and the second to No. 169, Mr. Harvey Bayley's *Enterprise*—the winner in Class 4, who was allowed to take a further prize, this not being a hunter class. The third prize fell to No. 182, Mr. Richard Nelson's roan mare *Corisande*, and Mr. Henry Frisby's *Filbert*, a very high stepper, who was second for this prize last year, was commended.

In Class 7 for park hacks and ladies' horses not exceeding 15.2 hands high, there were no less than 40 entries, and some excellent specimens were exhibited. The first prize was won by No. 192, Mrs. Frisby's *Lady Adelaide*, a beautiful brown mare; the second by No. 124, Sir George Wombwell's chestnut mare *Miss Sykes*, who was also second in Class 4; and the third by Mr. Arthur Kennard's bay mare *Sunshine*, an extra fourth prize being awarded to Mr. C. Brinsley Marlay's brown mare *Myrilla*. The Agricultural Hall Cup for the best hunter in the show was then competed for by the winners of the four hunter classes, viz., No. 15, Mr. Jewison's *Palmerston*; No. 49, Mr. W. Armstrong's *The Banker*; No. 85, Mr. W. Armstrong's *Cashier*; and No. 135, Mr. J. Harvey Bayley's *Enterprise*. The four competitors were again galloped round the enclosure, and the Cup was awarded to *Cashier*, whose magnificent proportions and splendid action deservedly entitled him to the distinction. Mr. Armstrong is lucky in possessing two such treasures as *Cashier* and *The Banker*, both of whom were bred by Mr. W. H. Wakefield, of Sedgwick-house, Kendal.

The attendance at the Agricultural Hall on Monday was better than on Saturday, but in the forenoon, and indeed, up to two or three o'clock, there were not many spectators present. Between the last-named hour and four o'clock, however, they crowded in, and the reserved seats all round the ring became quickly filled. The judges had terminated their labours at four o'clock, and then there was a parade of the prize horses and subsequently practice for leaping hurdles and gates.

The judging was resumed at ten o'clock, and Class 8, for harness horses of the best shape, with park action, exhibited in single harness in suitable carriages, and not exceeding 15.2 hands in height, which had twenty-three entries, was submitted to the inspection of the judges, who were Lord Shannon, Colonel Kingscote, C.B., M.P., and Colonel G. Ashley Maude, C.B. After a considerable period the twenty-three were reduced in number to six, and between them the contest was rather close, as it was some time before the judges made their award. The first prize was given to No. 242, Mr. J. Hornsby's grey mare *Ballet Girl*, who appeared somewhat angular. The second prize went to No. 237, Lord Charles Innes Ker's chestnut gelding the *Baron*, and the third to No. 225, Mr. H. Frisby's *Dewdrop*, a handsome bay gelding, with good action, who took the second prize in this class last year. No. 230, Mr. Joseph Davis's *Duckey*, a nice-looking black, was commended. Of the remainder No. 228, Sir Talbot Clifford Constable's chestnut *Bucephalus*, and No. 240, Mr. S. Nesbitt's *Lilian*, were most worthy of attention.

The same judges next pronounced upon the merits of Class 9, which comprised harness horses not exceeding 14.3 in height, and numbered 24 entries. The first prize was awarded to No. 250, Mr. Henry Frisby's bay gelding *Eclipse*, a very handsome animal, with good action. The second fell to No. 264, Mr. John Grout's roan mare *Alice*, and the third to No. 251, Mr. H. Frisby's bay mare *Empress*, who is very good-looking, but her action is rather high. No. 254, Mr. Thomas Smith's brown mare *Lady Elizabeth*, whose action was almost perfect, was commended. No. 255, Mr. T. Smith's dark gray mare *Lady Langley*, No. 259, Major Quentin's bay horse *Sparkling Moselle*, a very good goer, and No. 261, Mr. J. B. Bailey's brown horse *Punch*, and No. 266, Mr. C. Lawrence's *Hector*, were the best of the others.

In Class 10, for high-stepping park cobs, the Marquis of Waterford and Sir George Wombwell replaced Colonels Kingscote and Maude, and joined Lord Shannon in the ring. There were 36 entries, a few more than last year, and consequently some little time elapsed before the numbers were reduced to eight. Subsequently, after several of them had been tried by the Marquis of Waterford and Sir George Wombwell, the first prize was awarded to the best mover of the lot, No. 273, His Royal Highness the Prince of Wales's brown gelding *Bob*, a decision which met with universal approval. The second prize fell to No. 303, Mrs. Frisby's *Prince Polo*, a handsome gray, on a much smaller scale than the winner; while the third prize was won by No. 278, Major Quentin's *Sparkling Moselle*, who was also a competitor in Class 9. No. 277, Mr. Smith's bay mare *The Countess*; No. 292, Mr. F. A. Channing's bay mare *Beauty*; No. 293, Mr. J. Grout's roan mare *Alice*; No. 304, Mrs. Frisby's gray mare *Princess Polo*; and No. 305, Mr. H. Frisby's *King Patch*, were the pick of the remainder.

Class 11 was for ponies not exceeding 13.3 hands in height in single harness, and there were no less than 43 entries, so that the judging of this class occupied a very long time. The

ponies were driven round in all sorts of varieties of carriages, with two and four wheel gigs, dog-carts, basket carriages, and American trotting carts. No. 337, *Lady Charles Innes Ker's* roan mare *Kitty*, a very good mover indeed, took first prize; No. 343, Captain Henry Buckton Lawrence's small chestnut pony *Tommy*, whose action was but little inferior to that of the winner, was second; and No. 319, Mr. C. Coldham's black pony *Bess*, a very handsome animal, was third, Mrs. Frisby's *Princess Polo* being commended. Of the rest, No. 314, Mr. Thomas Smith's *Master Harry*; No. 315, Mr. W. Bramston Beach's *Cock Robin*; No. 323, Mr. J. Sharp's *Jack*, a very nice pony, whose appearance was spoiled by the carriage he was driven in; No. 327, Mr. F. Bland's *Emerald*, whose action was rather too high; No. 331, Mr. T. Miller's *Tom*; No. 333, Mr. E. W. Cathie's *Billy*; No. 345, the Hon. Mrs. Eykyn's *Tommy*, a very small pony; and No. 351, Mr. J. F. Gibb's *Tommy*.

Class 12 was confined to roadster stallions, trotters, and there were 13 entries. These were, after a very long while, reduced to four, and ultimately the first prize was awarded to No. 361, Mr. Benjamin Mitchell's *Fireaway II.*, a handsome chestnut of excellent proportions, a very good mover and the fastest of the whole class; the second prize was taken by No. 356, Mr. W. Gidden's *Great Gun*, a heavy-looking, dark chestnut, whose action was better than might have been anticipated from his build. The third prize was taken by No. 363, Mr. John Grout's *Quicksilver*, a nicely-made chestnut, with rather fighting action; and No. 357, Mr. J. Sudbury's *Norfolk Jack*, an enormous and rather hollow-backed roan with too much lumber.

In extra Class A B, for the best pair of phaeton horses not exceeding 15.2 hands high, with park action to be shown in an appropriate phaeton and harness, Sir Talbot Clifford Constable's chestnuts *Brutus* and *Bucephalus* took the prize, the appearance of Mr. Beasley's grays *Pretty Boy* and *T'other Boy* being spoiled by the harness in which they were exhibited.

In the extra Harness Class B 14, with the same conditions for ponies not exceeding 14.3 hands in height, there were 11 entries, and the competition was close. In the event, however, No. 380, Mrs. Frisby's grey pair, *Prince Polo* and *Princess*, took the first prize; his Royal Highness the Duke of Edinburgh being second with a splendid (No. 372) pair of Russian ponies, *Vostyack* and *Voron*, and No. 375, Mr. C. Lawrence's pair of bays, *Victor* and *Hector*, who went very well together, were third; No. 377, Mr. L. Drew's pair of chestnuts, *Roumanian* and *Wallachia*, being commended.

There were four entries for Extra Class C 15, for the best well-appointed tandem of horses or ponies, but only three were exhibited. Mr. Frisby's bay *Empress*, and *Eclipse*, took the prize from Mr. Coates's *Tom Tit* and *Tom Thumb*, a pretty pair of bays, whose looks were spoiled by ugly harness, and from Sir D. Salomon's bay trio *Dragsman*, *Charger*, and *Lincoln*, who were commended.

In Extra Class D 16, for a four-in-hand in a well-appointed drag, there was only one entry, and that was Sir Clifford Constable's spotted team, consisting of *Emperor*, *Napoleon*, *Pompey*, and *Cesar*, who were certainly very well matched in point of height and colour, but the latter was that of circus horses. No award was made as far as we could ascertain.

In Extra Class E, for Arab, foreign, or colonial saddle horses, of real merit, there were four entries, and the prize was awarded to No. 388, his Royal Highness the Duke of Edinburgh's iron grey Arab stallion *Livadia*. No. 391, *Sultan*, an entire white Arab infantry charger, the property of Lieut.-Col. Bray, of the 4th King's Own Royals, which has been used as a charger for seven years, and carried his master through the Abyssinian campaign, was ridden round the ring by an infantry soldier of the 4th Royals, and was only commended, though he seemed to be a better bred and purer Arab than the winner.

This concluded the judging for the day, and the only class the merits of which remained to be decided was the Extra Class for Ponies suitable for polo, the entries for which did not close till over night.

The public announcement that Royalty would honour the Hall with a visit had the effect of drawing an immense gathering on Tuesday, and at the height of the entertainment there could not have been less than eight or nine thousand people present, including most of the rank and fashion in town. Prior to the arrival of the royal party the polo judging was proceeded with, and as, one after another, the various ponies were weeded out, the interest became very great. The issue, as far as public opinion was concerned, was apparently left to a dun, ridden by a clever groom; a bay, who also was in the hands of an experienced man; and a perfect lilliputian, handled by a youngster who evidently knew what he had under him. The judges—Lords Valentia and Cole—had evidently, with all their experience in the training of such animals, some difficulty in awarding the prize, one of them mounting each and putting them through their paces, and the way in which they turned brought forth rounds of applause.

Finally the prize was awarded, amid general satisfaction, to the bay pony, and the parade of the prize winners was at once proceeded with. The other proceedings of the week have been of the usual interesting character with which visitors to Islington are familiar.—*The Times*.

Principal Turf Fixtures for 1874.

GRAND PRIX (1 mile 7 furlongs)	Sunday, June 14
ASCOT STAKES (about 2 miles)	Tuesday, June 16
ROYAL HUNT CUP (1 mile)	Wednesday, June 17
ASCOT GOLD CUP (2½ miles)	Thursday, June 18
NORTHUMBERLAND PLATE (2 miles)	Wednesday, June 24
CUMBERLAND PLATE (1½ miles)	Tuesday, June 30
LIVERPOOL JULY CUP (1½ miles)	Thursday, July 16
GOODWOOD STAKES (2½ miles)	Wednesday, July 29
GOODWOOD CUP (2½ miles)	Thursday, July 30
BRIGHTON CUP (2 miles)	Wednesday, August 5
GREAT NORTON HANDICAP (2 miles)	Wednesday, August 26
DONCASTER ST. LEGBRE (1 mile 6 furlongs 132 yards)	Wednesday, Sept. 16
CRABBITCH STAKES (2 miles 2 furlongs 23 yards)	Tuesday, October 13
MIDDLE PARK PLATE (6 furlongs)	Wednesday, October 14
CAMBRIDGESHIRE STAKES (1 mile 240 yards)	Tuesday, October 27
LIVERPOOL GREAT LANCASHIRE HANDICAP (1 mile)	Wednesday, Nov. 11
LIVERPOOL AUTUMN CUP (1½ miles)	Friday, November 13
SHROPSHIRE HANDICAP (1 mile)	Wednesday, Nov. 18
SHREWSBURY CUP (2 miles)	Friday, November 20

Calendar for Week ending June 20.

SUNDAY, June 14.	THURSDAY, June 18.
Grand Prix de Paris.	Ascot (The Gold Cup).
	Beverley, Hull, and East Riding (2nd day).
MONDAY, June 15.	
	FRIDAY, June 19.
	Ascot (4th day).
TUESDAY, June 16.	
Ascot (The Ascot Stakes).	
WEDNESDAY, June 17.	SATURDAY, June 20.
Ascot (The Royal Hunt Cup).	
Beverley, Hull, and East Riding (1st day).	

## Races Past.

## PARIS SUMMER MEETING.

FIRST DAY.

**SUNDAY, June 7.—PRIX DES CHAMPS ELYSEES** of 120 sovs; weight for age; all horses to be sold for 160 sovs, with selling allowances. About one mile.

Mr. H. Hawes's b c Genuine, by Monitor—Armide, 3 yrs, 7st 13lb (£100) ..... Major 1  
 M. Stephano's ch c Vigoureux, 3 yrs, 8st 6lb (£160) ..... Carver 2  
 Major Fridolin's ch c Cognac, 2 yrs, 8st (£100) ..... Luff 3  
 Count de Berteux's Intrigante, 3 yrs, 7st 11lb (£40) ..... Gradwell 0  
 M. Delatre's Bohémien, 3 yrs, 7st 5lb (£40) ..... Covey 0  
 M. Maurice W.'s Borely, 4 yrs, 9st 12lb (£160) ..... Carratt 0  
 Mr. Williams's Premier Avril, 3 yrs, 8st (£100) ..... Kelly 0  
 Major Fridolin's Saccara, 3 yrs, 7st 11lb (£40) ..... Ryan 0  
 M. E. Fould's Barcarolle II, 3 yrs, 7st 10lb (£100) ..... Williams 0  
 M. J. Prat's Le Champis, 5 yrs, 9st 10lb (£100) ..... Heslop 0  
 Baron de Rothschild's Pastourelle, 3 yrs, 7st 11lb (£40) ..... Storr 0  
 M. Desvignes's Percante, 4 yrs, 9st 8lb (£160) ..... Lavis 0  
 M. Boulard's Brigadier, 3 yrs, 8st 6lb (£160) ..... Wheeler 0

Betting: 5 to 1 agst Cognac, 7 to 1 agst Premier Avril, 8 to 1 agst Genuine, 10 to 1 agst each Borely and Vigoureux, and 100 to 1 agst Saccara.

A long time was cut to waste at the post, and when the flag fell the colours of Cognac were seen in front, with Bohémien second, Vigoureux and Premier Avril being their immediate attendants, after whom came Genuine, Borely, and Intrigante. Before reaching the bend Bohémien bolted, and the running was carried on by Vigoureux and Cognac. In the straight Genuine began to improve his position, and at the half-distance fairly got on terms and won a good race by a neck; three lengths divided second and third. Pastourelle was fourth and Percante fifth. The winner was bought in for 241 sovs.

**PRIX DU CEDRE** of 400 sovs, for three-year-olds; colts 8st 7lb, fillies 8st 3lb; certain winners extra. One mile three furlongs.

Baron de Rothschild's b c Biévillie, by West Australian—Ille de France, 8st 7lb ..... Wheeler 1  
 M. P. Aumont's b f Destinée, 8st 10lb ..... Carratt 2  
 M. S. Halphen's bl c Bragance, 8st 7lb ..... Carver 3  
 M. Lefevre's b c Régénérateur, 8st 7lb ..... Kelly 4  
 Major Fridolin's b f Gogoline, 8st 3lb ..... Whitaker 0  
 Major Fridolin's b c Sabre, 8st ..... C. Pratt 0  
 M. P. Aumont's br f Émerance, 8st 3lb ..... Heslop 0  
 Mr. Davis's ch c Le Matou, 8st 7lb ..... Handley 0

Betting: 2 to 1 agst Destinée, 5 to 1 agst Sabre, 6 to 1 agst Biévillie, 8 to 1 agst Le Matou, and 10 to 1 agst Régénérateur.

Émerance made play to the distance, where Biévillie shot out, and won cleverly by a length; same distance separated second and third, and half a length behind Bragance came Régénérateur, who was fourth.

**PRIX D'ESCOVILLE** of 160 sovs; weight for age; the winner to be sold for 160 sovs; gentlemen riders. One mile and a half.

M. Maurice W.'s b c Wild Monarch, by Wild Oats—Gentille Dame, 3 yrs, 10st 7lb ..... M. de Nexon 1  
 M. Delamarre's b f Vipère, 4 yrs, 11st 7lb ..... Capt. Haworth 2  
 M. Sichel's Monopole, 3 yrs, 10st 11lb ..... M. Weil 3  
 Baron de Pierre's Kopek, 3 yrs, 10st 7lb ..... M. Roy 0  
 M. de la Charne's Prophète, 3 yrs, 10st 4lb ..... M. Bontus 0  
 M. A. Fould's Tarbes, 3 yrs, 10st 7lb ..... M. le Duc 0  
 Major Fridolin's Hic, 3 yrs, 10st 7lb ..... M. Balazzi 0

Betting: 2 to 1 agst Wild Monarch, 4 to 1 agst Vipère, and 7 to 1 bar two (offered).

Hic made play to the distance, when it was taken up by the favourite. At the half-distance Vipère challenged, but could never get up, and was defeated by a neck, two lengths separating second and third; the others beaten off. The winner was bought in for 241 sovs.

**PRIX D'IBOS** (handicap) of 240 sovs; entrance 8 sovs each, 5 ft, and 2½ if declared. One mile and a half. 31 subs, 19 of whom declared.

M. Lupin's ch f Perla, by Dollar—Pergola, 3 yrs, 7st 13lb ..... Hudson 1  
 M. Lefevre's b c John, 4 yrs, 9st 3lb ..... Kelly 2  
 Baron Rothschild's b c Enchanteur II, 4 yrs, 8st 11lb ..... Wheeler 3  
 Count de Juigne's b c Joconde, 3 yrs, 7st 2lb ..... Covey 4  
 M. H. Delamarre's Verone, 4 yrs, 8st 7lb ..... Carver 5  
 M. Lyon's Louvigny, 4 yrs, 8st 12lb ..... Lavis 0  
 M. Davis's Belle Mini, 4 yrs, 8st 2lb ..... Handley 0  
 M. Delatre's Tabellion, 3 yrs, 7st 13lb ..... Carratt 0  
 M. Lupin's Ajol, 4 yrs, 7st 11lb ..... Flint 0  
 M. Andre's Sirene, 3 yrs, 7st 8lb ..... Brown 0  
 M. E. Fould's Atropos, 3 yrs, 8st 10lb ..... Bateman 0

Betting: 100 to 30 agst Perla, 11 to 2 agst Joconde, 6 to 1 agst Tabellion, 100 to 14 agst Verone, 100 to 12 agst Belle Mini, and 100 to 8 agst John.

John made the running, followed by Atropos, Enchanteur II, Perla, and Tabellion, with but little alteration, until reaching the half-distance, where Perla came away, and won easily by a length; three lengths divided second and third, and half a length third and fourth. Louvigny and Ajol bolted, and the latter falling, his jockey (Flint) broke his collar-bone.

**PRIX DE SATORY** of 240 sovs; weight for age; penalties and allowances. Two miles and a half.

M. Aumont's b c Figaro II, by Le Sarrazin—La Fortune, 3 yrs, 7st 12lb ..... Carratt 1  
 M. Lefevre's b c Boulet, 3 yrs, 7st 12lb ..... Major 2

Betting: 6 to 4 on Figaro II. Boulet made play, and on passing the stand the first time held two lengths lead of his opponent, but on the far side of the course Figaro II. went to the front, and retaining his advantage to the end, won in a canter by two lengths.

## WINCHESTER MEETING.

FIRST DAY.

**TUESDAY, June 9.—THE SECOND YEAR OF THE NINTH WINCHESTER BIENNIAL STAKES** of 10 sovs each, with 50 added; colts 8st 12lb, fillies and geldings 8st 9lb; the second saved her stake. One mile. 17 subs.

Mr. Spencer's ch c Lemnos, by Thunderbolt—Laura, 8st 12lb ..... Goater 1  
 Lord Portsmouth's b f by Fitz-Roland—Typhoon, 8st 9lb ..... Huxtable 2  
 Mr. T. Cannon's b c Deerstalker, 8st 12lb ..... Cannon 3

Betting: 100 to 8 on Lemnos. The Typhoon filly showed the way to Deerstalker, with the favourite last, till rising the hill, where Lemnos came away and won very easily by a length; a bad third.

The **WELTER CUP** (handicap) of 50 sovs, added to a Sweepstakes of 5 sovs each, for three-year-olds and upwards; winners extra. T.Y.C. 14 subs.

Mr. G. Angell's b h Lincoln, by Ely—Sister to Little Lady, aged, 11st ..... Parry 1  
 Mr. S. Savage's b m Framboise, 6 yrs, 10st 11lb ..... Mordan 2  
 Mr. H. Bowen's b c Houblon, 3 yrs, 10st ..... J. Goater 3  
 Sir G. Chetwynd's Kidbrooke, 3 yrs, 10st 11lb ..... F. Webb 0  
 Mr. C. S. Hardy's Peacock, 6 yrs, 10st 10lb ..... Mr. Bevil 0  
 Mr. A. Yates's Rose Blush, 6 yrs, 9st 8lb ..... Gatehouse 0  
 Mr. J. Cave's Roschill, 3 yrs, 9st 7lb ..... A. Carter 0  
 Mr. T. Cannon's Greenhorn, 3 yrs, 9st 3lb ..... Cannon 0  
 Mr. J. Burnham's Brother to Calypso, 3 yrs, 9st ..... Salter 0  
 Mr. J. R. Wilson's Gipsy Girl, aged, 9st ..... J. Manser 0

Betting: 5 to 4 agst Lincoln, 5 to 1 agst Houblon, 7 to 1 agst Peacock, and 10 to 1 each agst Framboise, Kidbrooke, and Greenhorn.

Houblon and Gipsy Girl were first away, followed by Peacock and Lincoln, with Framboise on the left lying off. At the distance the favourite came out, and half-way up the stand was joined by Framboise; but Lincoln always had the best of it, and won cleverly by half a length; two lengths between second and third; Rosehill was fourth, Brother to Calypso fifth, and Peacock next.

The **FIRST YEAR OF THE TENTH WINCHESTER BIENNIAL STAKES** of 10 sovs each, with 50 added; colts 8st 12lb, fillies and geldings 8st 9lb; the second saved her stake. T.Y.C. 18 subs.

Mr. H. Bowen's b c by Grimston—Zelica, 8st 9lb ..... J. Goater 1  
 Lord Portsmouth's b f by Bertie—Audrey, 8st 6lb ..... Huxtable 2  
 Betting: 5 to 1 on Zelica, colt, who waited for half the distance, and, coming on, won in a canter by two lengths.

The **STEWARDS' PLATE** (handicap selling race) of 50 sovs, for three-year-olds and upwards; the winner to be sold for 50 sovs. T.Y.C. 14 subs.

Mr. H. Goater's b f Miss Roland, by Fitz-Roland, dam by Loup-Garou, 3 yrs, 7st 7lb ..... Wells 1  
 Mr. T. F. Hooper's ch f Tapioca, 3 yrs, 7st 7lb ..... Newhouse 2  
 Mr. Frost's Destiny, 3 yrs, 7st 1lb ..... Weedon 3  
 Mr. A. Livesey's Game Hen, 4 yrs, 8st 6lb ..... Manser 4

Betting: 9 to 4 agst Miss Roland, 5 to 2 agst Destiny, 3 to 1 agst Game Hen, and 5 to 1 agst Tapioca.

After settling down, Miss Roland was always in front, and won easily by three-quarters of a length; three lengths between second and third. Mr. Trimmer bought the winner for 75 gs, and Mr. T. Redford Destiny for 23 gs.

The **HAMPSHIRE CUP** (handicap), value 200 sovs, by subscription of 10 sovs each (surplus in specie to the second), for three-year-olds and upwards; winners extra. One mile. 22 subs.

Mr. Frost's b c Tricortin, by Arthur Wellesley—Edith of Lorne, 4 yrs, 6st 7lb ..... Weedon 1  
 Mr. Pulteney's Perpetua, 3 yrs, 6st 4lb ..... Morbey 2  
 Sir G. Chetwynd's Marquis Townshend, 4 yrs, 7st 7lb ..... W. Clay 3  
 Mr. J. Foy's Walnut, 4 yrs, 8st 7lb ..... J. Goater 0  
 Mr. Wilmer's Southley, 3 yrs, 6st 5lb (car 6st 7lb) ..... Wells 0

Betting: 7 to 4 agst Tricortin, 11 to 4 agst Walnut, 4 to 1 agst Perpetua, and 6 to 1 agst Marquis Townshend.

Tricortin made play, followed by Perpetua, with Walnut lying off into the straight, where the favourite drew away, and won in a canter by three lengths, two lengths between second and third; Walnut was last.

The **TOWN PLATE** of 50 sovs, for two-year-olds and upwards; weight for age, selling allowances. T.Y.C.

Mr. W. Green's b g Sarcolite, by Satellite—Kiss, aged, 9st (£30), ..... 1  
 Baverstock 1  
 Mr. J. Foy's br f Pommelo, 2 yrs, 5st 12lb (£30) ..... W. Clay 2  
 Mr. W. G. Stevens's b f Miss Guy, 2 yrs, 6st (£30) ..... Hamshaw 0  
 Mr. T. Stevens's Abington, 3 yrs, 7st 12lb (£30) ..... C. Payne 0  
 Mr. T. Day's b f by Dr. Syntax—Lady Raglan, 2 yrs, 6st 12lb (£100) ..... Leach 0  
 Mr. A. Yates's Rose Blush, 6 yrs, 9st 4lb (£50) ..... Gatehouse 0  
 Mr. T. Cannon's br f by Bertie—Whinnie, 2 yrs, 5st 12lb (£30), ..... Weedon 0

Betting: 2 to 1 each agst Pommelo and Sarcolite, and 5 to 1 agst any other.

Sarcolite made all the running, and won cleverly by three-quarters of a length; Abington was third, Lady Raglan filly fourth, Miss Guy fifth, and Whinnie filly last. The winner was bought in for 90 gs, and Mr. T. Cannon claimed Pommelo.

The **CITIZENS' PLATE** (handicap) of 50 sovs, for three-year-olds and upwards. T.Y.C.

Mr. S. Savage's b m Framboise, by Cobnut—Fragola, 6 yrs, 8st 5lb, ..... Mordan 1  
 Mr. J. Burnham's ch m Calypso, aged, 7st 9lb ..... Salter 2  
 Mr. J. Foy's Minette, 3 yrs, 6st 7lb ..... Wells 3  
 Mr. T. Cannon's Saccharine, 4 yrs, 7st ..... Marlow 0  
 Mr. T. Stevens's Sempstress, 3 yrs, 6st 7lb ..... Hamshaw 0  
 Mr. J. Sanders's Hoodwink, 3 yrs, 6st 4lb ..... Morbey 0  
 Mr. Trimmer's f by Monarque—Baionnette, 3 yrs, 5st 10lb (car 5st 11lb) ..... W. Clay 0  
 Mr. S. Evershed's f by Wild Dayrell—Blanche de Nevers, 3 yrs, 5st 7lb ..... E. Page 0

Betting: 7 to 4 agst Framboise, 7 to 2 agst Calypso, and 9 to 2 agst Baionnette filly.

Calypso cut out the work, followed by Framboise and the Baionnette filly till half-way up the hill, where Framboise took up the running, and won easily by two lengths; a like distance between second and third. Planche de Nevers filly was fourth, Sempstress fifth, and Saccharine last.

**WEDNESDAY, June 10.—THE WINCHESTER FOAL STAKES** of 30 sovs each, h ft, and 5 only if declared, for two-year-olds; colts, 8st 12lb, fillies, 8st 9lb. T.Y.C. 15 subs, two of whom declared.

Mr. T. Cannon's ch c Bossington, by Camerino—Jane Shore, 8st 12lb ..... Cannon 1  
 Mr. Ruff's ch f Cambrook, 8st 9lb ..... J. Goater 2  
 Betting: 20 to 1 on Bossington, who was always in front, and won in a canter by twenty lengths.

The **CRAWLEY PLATE SELLING HANDICAP** of 50 sovs, for three-year-olds and upwards; the winner to be sold for 50 sovs. T.Y.C.

Mr. J. Sander's b f Hoodwink, by Robin Hood—Flattery, 3 yrs, 6st (car 6st 3lb) ..... W. Clay 1  
 Mr. Trimmer's f by Monarque—Baionnette, 3 yrs, 7st ..... Hamshaw 2  
 Mr. T. F. Hooper's ch f Tapioca, 3 yrs, 7st 7lb ..... Newhouse 3  
 Betting: 100 to 30 on (at first 6 to 4 on) Hoodwink, who was always in front after going two hundred yards, and won easily by two lengths, three lengths between second and third. The winner was sold to Mr. H. Goater for 60gs.

The **GRANGE PARK STAKES** of 10 sovs each, with 50 added, for two-year-olds; colts, 8st 12lb, fillies and geldings, 8st 9lb; winners extra. Half a mile.

Sir F. Johnstone's b c by Trumpeter—Crytheia, 8st 12lb ..... Cannon 1  
 Mr. H. Goater's ch f Mayfair, 8st 9lb ..... Goater 2  
 Mr. W. F. Wood's b f by King Tom—Quadrille's dam, 8st 9lb ..... Constable 3  
 Mr. T. Stevens's Patrick, 8st 12lb ..... C. Payne 0  
 Mr. R. J. Woodman's b c Somborne, 8st 12lb ..... A. Sadler 0

Betting: 5 to 4 on Crytheia, 4 to 1 agst Somborne, 6 to 1 each agst Quadrille's dam filly and Mayfair, and 8 to 1 agst Patrick.

The favourite jumped away in front of Mayfair, the pair being nearly clear of Quadrille's dam filly and Somborne to the foot of the hill, where the Crytheia colt drew away, and won easily by a length and a half; two lengths between second and third. Somborne, who ran very unkindly throughout, was fourth, and Patrick last.

The **HAMPSHIRE STAKES** (handicap) of 10 sovs each, with 50 added; winners extra. One mile and a quarter. 25 subs.

Mr. W. Bevil's ch h Leo, by Leominster—Lady Nichol, 5 yrs, 7st 9lb ..... Constable 1  
 Mr. T. Cannon's ch c Deerstalker, 3 yrs, 6st 2lb ..... Weedon 2  
 Mr. Willmer's b c Sir Frederick, 4 yrs, 6st 7lb ..... Wells 3  
 Betting: 6 to 1 on Leo, who made all the running, and won easily by four lengths; a head between second and third.

The **CITY MEMBERS' PLATE** of 50 sovs, added to a Sweepstakes of 5 sovs each, for two-year-olds and upwards; weight for age, with selling allowances. T.Y.C.

Mr. J. Bayless's ch g Roger, by Blair Athol—Edith, 6 yrs, 9st 2lb (£30) ..... Wyatt 1  
 Mr. W. Green's b g Sarcolite, aged, 8st 2lb (£30) ..... Baverstock 2  
 Mr. Cooke's Jack of Lantern, 2 yrs, 6st 11lb (£30) ..... Hamshaw 3  
 Mr. J. Day's f by Dr. Syntax—Lady Raglan, 2 yrs, 6st 6lb (£50) ..... Leach 4

Mr. Pattinson's f by Caterer—Creole, 2 yrs, 6st 11lb (£30) ..... W. Clay 5  
 Mr. E. R. Bainbridge's b f Cherry Ripe, 2 yrs, 6st 11lb (£30) ..... Weedon 6  
 Mr. G. Trimmer's Miss Roland, 3 yrs, 8st 11lb (£30) ..... Payne 7  
 Mr. A. Yates's Rose Blush, 6 yrs, 9st 4lb (£30) ..... Gatehouse 8  
 Betting: 5 to 2 agst Roger (opened at 6 to 4), 3 to 1 agst Creole filly, and 5 to 1 each agst Jack of Lantern, Cherry Ripe, and Sarcolite.

After settling down, Jack of Lantern and the favourite held a slight lead, and before reaching the foot of the hill the latter came away, and won in a canter by two lengths; a like distance between second and third. The winner was bought in for 230 gs.

HER MAJESTY'S PLATE of 100 gs; three-year-olds 8st, four 9st 7lb, five 8st 13lb, six and aged 10st. Two miles.

Sir G. Chetwynd's b c Kidbrooke, by Y. Melbourne—Sis to Little Lady, 3 yrs, 8st ..... W. Clay 1  
 Mr. T. Stevens's Bloomfield, 3 yrs, 8st ..... C. Page 2  
 Mr. W. Bevil's Leo, 5 yrs, 9st 13lb ..... Sadler 3  
 Mr. A. Sait's Worthing, 6 yrs, 10st ..... Prince 0  
 Mr. H. Bowen's Houblon, 3 yrs, 8st ..... Mordan 0  
 Mr. G. Harding's Barton, 3 yrs, 8st (car 8st 2lb) ..... Clement 0

Betting: 5 to 4 agst Kidbrooke, 7 to 2 agst Leo, and 4 to 1 agst Bloomfield.

Leo cut out the work, followed by Houblon and Kidbrooke to about half a mile from home, when the favourite drew out, and won by two lengths; same distance between second and third. Houblon was fourth, and Barton last.

## NEWTON SUMMER MEETING.

FIRST DAY.

**WEDNESDAY, June 10.—THE TRIAL HANDICAP** of 5 sovs each, with 50 added, for three-year-olds and upwards; winners extra. One mile and a quarter.

Mr. R. Thompson's ch c Adrians, by Loiterer—Adrasta, 3 yrs, 6st 10lb ..... Glover 1  
 Mr. T. Green's b c Blast, 3 yrs, 6st 10lb (car 6st 11) ..... Bruckshaw 2  
 Lord Lascelles's ch f Benedictine, 3 yrs, 7st 6lb ..... W. Chaloner 3

Betting: Even on Benedictine, and 5 to 2 each agst Blast and Adrians. The latter jumped off with a clear lead of Blast, with Benedictine in the rear, in which order they ran throughout, Adrians winning easily by a length and a half; Benedictine was last, a length from Blast.

The **GOLBORNE PARK STAKES** of 10 sovs each, 5 ft, with 100 added; for two-year-olds; colts, 8st 10lb, fillies and geldings, 8st 7lb; winners extra; the second received 20 sovs out of the stakes. Red House Post (about 5 furlongs).

Mr. R. Peck's b f Bonny Blue Eye, by Lord Clifden—Bonny Blink, 8st 10lb ..... Hopper 1  
 Mr. J. Osborne, b f Mintrop, 8st 3lb ..... W. Platt 2  
 Mr. T. Smith's b c John Peel, 8st 6lb ..... J. Osborne 3  
 Mr. J. M. Brook's Bon Gout, 8st 3lb ..... W. Wood 0  
 Mr. F. Douglas's Ethel Blair, 8st 3lb ..... F. Archer 0

Betting: 9 to 4 (at first 5 to 4) agst Bonny Blue Eye, 9 to 4 agst John Peel, 4 to 1 agst Mintrop, 5 to 1 agst Ethel Blair, and 20 to 1 agst Bon Gout.

After several failures, John Peel showing a disinclination to go up to his horses, Ethel Blair, Bon Gout, and Mintrop got off clear of their horses, and so they ran until halfway through the straight, where both Bon Gout and Bonny Blue Eye drew up to Mintrop, but failed to get through until inside the distance, where the favourite headed Mintrop, and won easily by three-parts of a length, a length between second and third; the others were beaten off.

The **MANOR CUP** of 100 sovs (in specie), added to a Handicap Sweepstakes of 10 sovs each, 3 ft, for three-year-olds and upwards; second received 10 sovs out of the stakes; winners extra. One mile.

Mr. J. Chaine's br c The Speaker, by Commencer—Weatherwitch, 3 yrs, 6st 8lb ..... Mills 1  
 Mr. Johnstone's b c Crusader, 4 yrs, 7st 5lb ..... G. Cooke 2  
 Mr. Shee's b c Abercorn, 3 yrs, 6st 5lb ..... Sheard 3  
 Betting: Even on Crusader, 2 to 1 agst Abercorn, 3 to 1 agst The Speaker. The favourite, closely attended by The Speaker, was in front to inside the half-distance, where The Speaker challenged, and, after a good race, won on the post by a short head; two lengths between second and third.

The **MAKERFIELD HANDICAP** of 100 sovs, for three-year-olds and upwards; winners extra. Red House Post (about 5 furlongs).

Mr. Cockin's c f Rattener, by Rattacher—Thorsday, 3 yrs, 6st ..... Sheard 1  
 Mr. J. Robinson's b m Mayoress, aged, 8st 7lb ..... F. Archer 2  
 Mr. Crick's br c Wrangler, 4 yrs, 7st 9lb ..... Glover 3  
 Mr. J. Trotter's br f Mineralogy, 3 yrs, 6st 4lb ..... Mills 4  
 Mr. T. Green's b c Tommy Tyler, 4 yrs, 8st 10lb ..... Bruckshaw 0  
 Mr. T. Smith's b c Clarion, 3 yrs, 7st 11lb ..... Cameron 0  
 Mr. F. Wise's b f Lady Derwent, 3 yrs, 6st 2lb ..... Morgan 0  
 Major Hughes's b c Camargo, 3 yrs, 6st ..... Thompson 0  
 Mr. Parks's b f Alecto, 3 yrs, 5st 13lb ..... Scott 0

Betting: 7 to 4 agst Wrangler, 100 to 30 agst Rattener, 9 to 2 agst Mayoress, 10 to 1 agst Tommy Tyler, 100 to 7 agst Clarion, 100 to 5 agst Lady Derwent, and 33 to 1 agst Alecto.

More than half an hour's delay was witnessed before the flag fell, Rattener, Mineralogy, Lady Derwent, and Camargo declining to go up to their horses. When the flag fell Mayoress, who had always been one of the first to get off, jumped away with a clear lead, Wrangler and Lady Derwent being second and third to half way down the straight, where Lady Derwent was beaten, and Rattener, who got off badly, gradually drew to the front, challenged Mayoress a few strides from home, and won a good race by a neck; a length between second and third. Clarion, who broke a blood-vessel shortly after starting, was pulled up and walked in last. Archer and Scott were reported by the starter for disobedience at the post, and were each fined by the stewards 4s.

The **COPELAND PURSE** (handicap) of 50 sovs, for three-year-olds and upwards; winners extra. One mile.

Mr. Farmer's ch h Tormentor, by Lord Clifden—The Flea, 6 yrs, 8st 12lb ..... J. Snowden 1  
 Mr. J. Osborne's ch f Chimes, 3 yrs, 7st 9lb ..... W. Chaloner 2  
 Mr. T. Holmes's b f Lyonesse, 3 yrs, 6st 12lb ..... Sheard 3

Betting: 65 to 40 on Chimes, 2 to 1 agst Tormentor, and 10 to 1 agst Lyonesse.

Chimes with Lyonesse at her whip-hand jumped off abreast, clear of Tormentor, into the straight, where Lyonesse was beaten, and Tormentor drew up to Chimes, challenged her a hundred strides from home, and won easily by a length; five lengths separated second and third.

The **MAIDEN PLATE** of 50 sovs, for horses that have never won 50 sovs at any one time; weight for age; winners after entry 3lb extra. About 1 mile and 1 furlong.

Mr. Richard's ch c Anchorite, by Hermit—Wood Nymph, 3 yrs, 7st 11lb ..... F. Archer 1  
 Mr. R. Thompson's Adrians, 3 yrs, 7st 3lb, (inc. 3lb extra) ..... Glover 2  
 Mr. T. Green's b c Blast, 3 yrs, 7st 11lb ..... Bruckshaw 3

Betting: 13 to 8 on Adrians, 3 to 1 agst Blast, and 5 to 1 agst Anchorite.

The latter waited at the quarters of the other two to the distance, where Blast was beaten, and Anchorite joining Adrians, quitted him, and won easily by a length; a bad third.

## SALES OF HUNTERS BY MESSRS. TATTERSALL,

AT ALBERT GATE, HYDE PARK, ON MONDAY, JUNE 8.

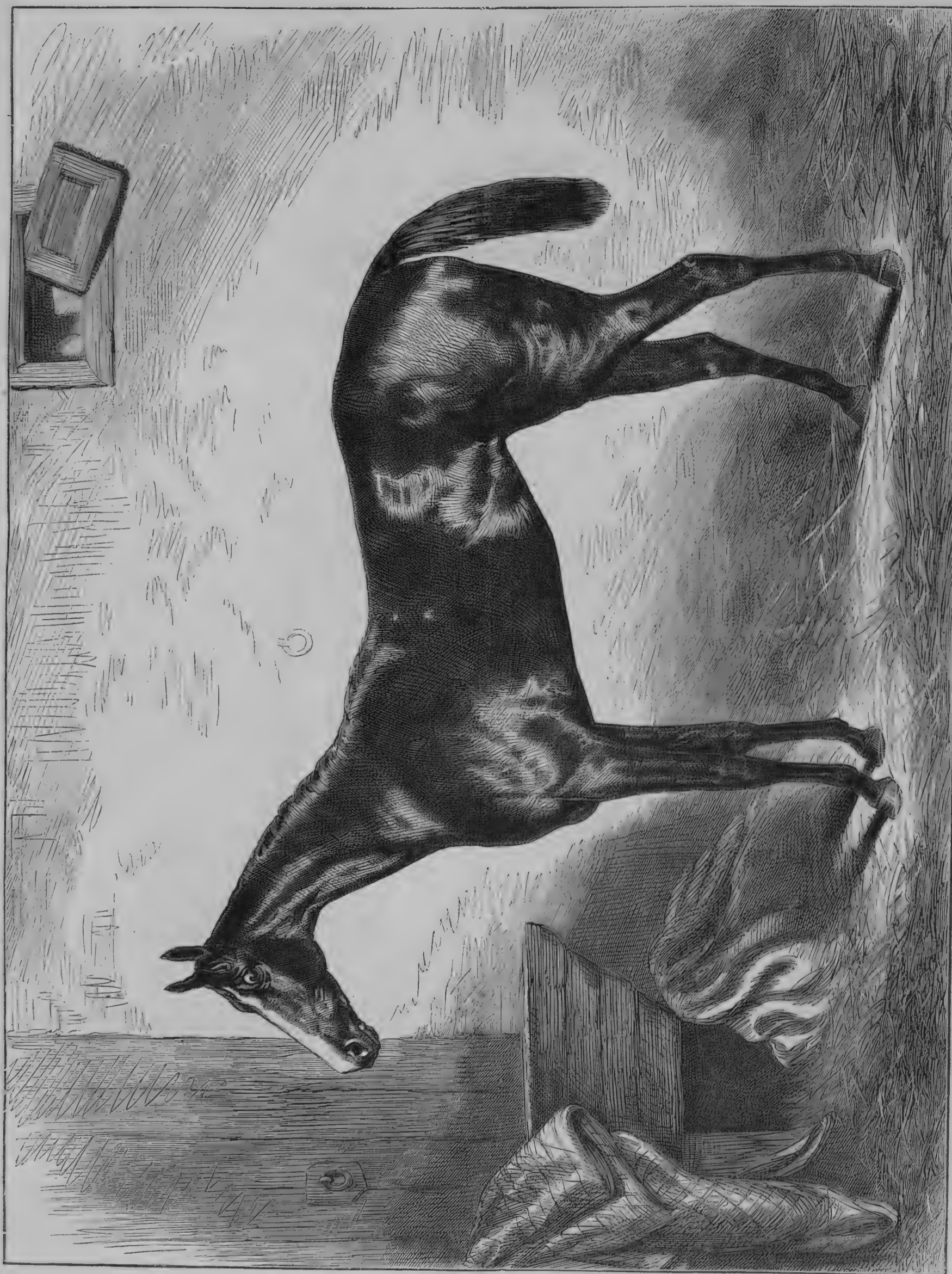
THE PROPERTY OF MR. A. E. JACOBSON.		
NEWTON	105	SNOB
DECATER	230	CASTLE KNOCK
CAPTAIN	70	PIONEER
DANDY	170	THE BOT
CAMPAIGNER	120	GAY FASHION

THE PROPERTY OF MR. RANKES TOMLIN.		
ALL MY EYE	37	HARBOROUGH JACK
WARRIOR	45	

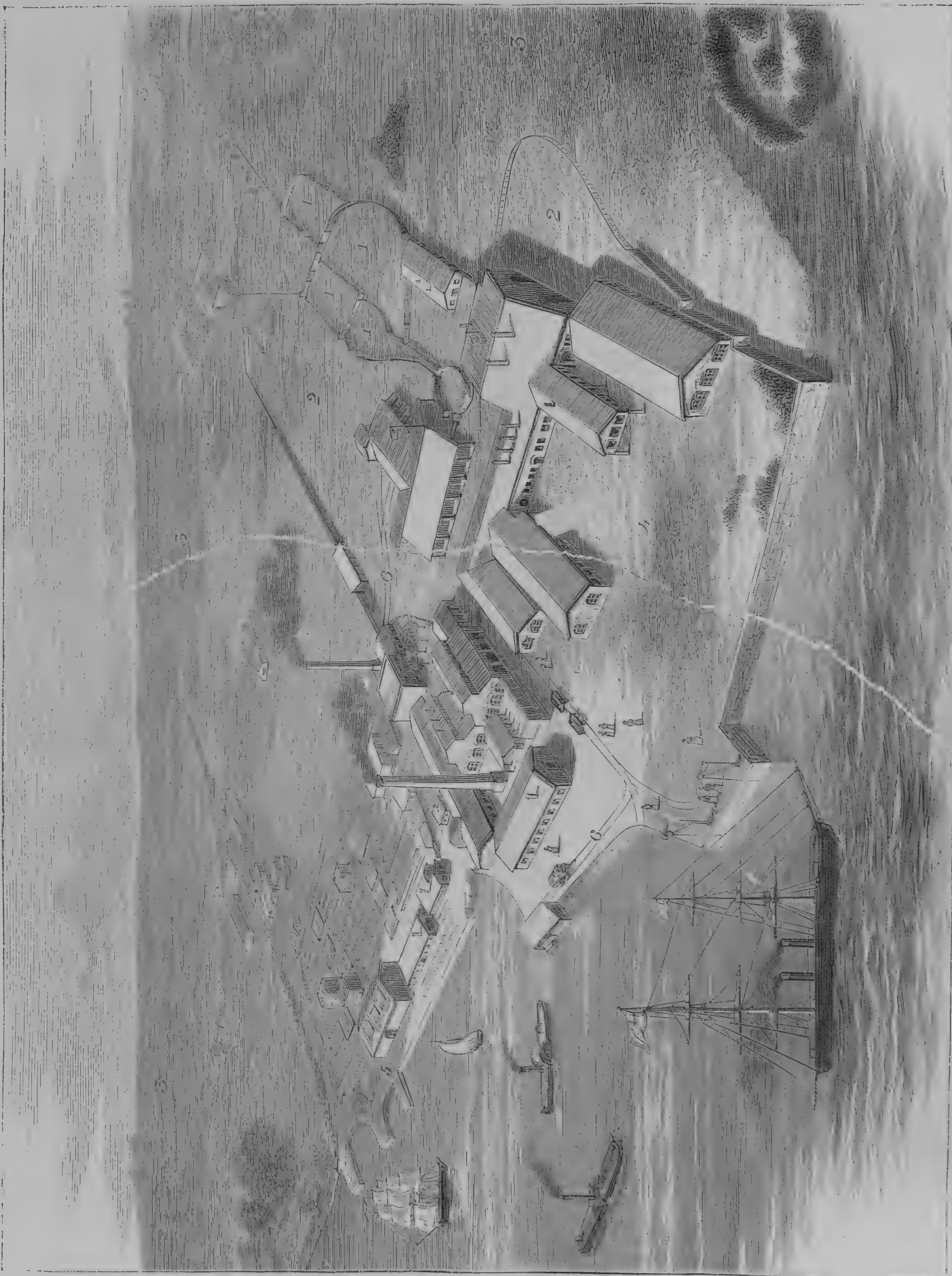
THE PROPERTY OF CAPT. J. W. CHAPLIN, 8TH HUSSARS.		
CONNEMARA	41	SEA BREEZE
GREY FRIAR	160	LONGFORD

THE PROPERTY OF MR. W. E. HOLLWEY STEEDS.		
SAFEGUARD	140	OXFORD
APRICOT	140	CHARLIE
THE GREY	105	JOEY (Shetland pony)
BATLEAF	110	Brown gelding by The Trapper

THE PROPERTY OF MR. R. C. NAYLOR.		
CAPTAIN	44	DARLINGTON
MOSES	48	DUTCHMAN
LADY GREY	38	SAMBO
EMERALD	21	RECTOR
CADET	61	TRICOTINE
KILLEEN, by Fingal	120	LEAFROG
ACOONO	120	ORPHELINE



"MARIE STUART."



MESSRS. BENITES' EXTRACT OF MEAT FACTORY AT FRAY BENTOS, RIO URUGUAY, SOUTH AMERICA.

- Corrales communicating with each other leading to the killing shed, in which are placed the henses to be slaughtered.  
 1. Principal wharf.  
 2. Other corrales for cattle.  
 3. Camp lands for grazing.  
 4. Estaqueaderos for drying hides, galpines, and wharf for shipping hides.  
 5. Tram-rails, for conveyance of hides, carcasses, &c.

Sporting Intelligence.

ANTICIPATIONS OF ASCOT.

THE racing for the ensuing week will be confined to Ascot and Beverley, and on no previous occasion have the Messrs. Weatherby issued a programme so full of interest as that for the Royal Meeting, which commences on Tuesday, and will as usual be continued over Friday. The principal items for the first day are the Prince of Wales' Stakes, the Ascot Stakes, the Gold Vase, the Queen's Stand Plate, the Two-year-old Biennial, the Four-year-old Biennial, and the Trial Stakes. There are eighty nominations to the Prince of Wales' Stakes, which previous contests have so discounted, that the following include all that there is any prospect of our seeing at the starting-post:—

	st. lb.		st. lb.
Atlantic	9 1	Beggarman	8 3
Spectator	9 1	Leolinus	8 3
Peeping Tom	8 10	Whitehall	8 3
Lemnos	8 10	Trent	8 3
Boulet	8 10	Birbeck	8 3
Regal	8 10	Lepero	8 3
Sugarcane	8 10	King of Tyne	8 3
Volturno	8 10	Dalham	8 3
Dukedom	8 10		

The merest racing tyro cannot fail to select LEOLINUS as the best of these at the weights, and he may find KING OF TYNE his most dangerous opponent.

The Ascot Stakes has a better acceptance and is likely to be contested by a more numerous field than for some seasons past. Of the forty-nine horses weighted, twenty-seven were "content," and if the betting may be regarded as any criterion, we are likely to have nearly a score of these at the starting-post. With the laudable intention of keeping the weights *in statu quo*, Mr. Lefevre has accepted with Eole II. 8st 13lb, which keeps Inquietude's impost the same as given her by the handicapper, 6st 2lb, a weight under which she is sure to give a good account of herself, her High Level Handicap running notwithstanding. Lilian, 4yrs, 8st 12lb, now that Uhlan has, from some cause or another, been eased in his work, will doubtless be Mr. Savile's representative, but with so heavy a burden is not likely to prove successful over this severe course. Shannon is nicely weighted, and if in anything like her Goodwood Cup form would have the race at her mercy, but if there is any truth in her having been worsted in a trial by both Trent and Leolinus she can hardly be so good, still as she is now well and has stood a splendid preparation, she will be very hard to beat. Freeman, 4yrs, 8st 4lb, I have no fancy for, as he is held safe by Mestizo, 4yrs, 6st 13lb, on their great Yorkshire Handicap running, and this little horse is sure to give a good account of himself. Royal George, 4yrs, 8st 3lb, is, considering his antecedents, well in, and must hold a prominent place in the contest he stays so well. The next three in the list—Lord Derby, 5yrs, 7st 10lb; Sufieman, 4yrs, 7st 9lb; Cobham, 4yrs, 7st 7lb—cannot, in my opinion, stay the course; and Aldrich, 3yrs, 7st 2lb, his City and Suburban victory notwithstanding, I regard to be a very moderate horse. Good Day, 4yrs, 6st 12lb, is a wretch, and Hesselde, 4yrs, 6st 10lb, has yet to prove that he can race in such company as he will have here to meet. Feve, 4yrs, 6st 10lb was last year, according to the touts and horse-watchers, "going to do a good thing" on several occasions, but failed, and unless his looks belie him, he is never likely to do it; still, Capt. Machell is too good a judge to waste corn on a totally worthless brute, and, like the singed cat, he may be better than he looks. Heneagle, 3yrs, 6st 7lb; Glacier, 4yrs, 6st 3lb; and ch. c. by Tatapan out of Secret Service, 3yrs, 5st 7lb, represent the Johnstone-Jardine interest, and Heneagle on his Northamptonshire Stakes' form is bound to do so more than respectably, as he there gave good evidence that staying is his forte. Mr. Fox, 6yrs, 6st 7lb, is the "feather" of the handicap, but nevertheless he is not the sort to back over this severe course, though he is now trained in a quarter (Woodyard's) where he will be made to stay if there is any staying in him. Birbeck, 3yrs, 6st 6lb, may win a race on a shorter course. Decoration, 4yrs, 6st, hails from the Mantion stable, which will be better represented by Royal George. Coventry, 3yrs, 6st 3lb (including 7lb extra) is an exceedingly nice horse, but, if thought good enough for this, Captain Machell would hardly have incurred a 7lb penalty for him by winning the Welter Handicap, at the Newmarket May Meeting, a performance that, however, causes him to hold safe British Volunteer, 3yrs, 5st 12lb. Scamp, by the Rake out of Sophie, 3yrs, 5st 7lb, is light enough in, and has recently been backed in a way that shows he has done something to please Charley Blyden at home, which he failed to do on the only occasion he ran last year at Shrewsbury, when Julia Lex beat him. Servia, 3yrs, 5st 7lb, has too recently run indifferently to have his form sufficiently altered to enable him to win. Devastation, 3yrs, 5st 7lb, is a nice handy little filly, that a boy can ride, and as she is fancied at Kingsclere, intending speculators had better keep her on the right side.

To sum up these remarks, it will be seen, that I regard Shannon, Royal George, Mestizo, Gleneagle, and Inquietude, on public form, to be the pick of the Handicap, which I expect to see fall to

GLENEAGLE;

While INQUIETUDE and MESTIZO may occupy the two next places. In the Two-Year-Old Biennial, forty-eight youngsters are engaged, of whom no fewer than the following have run, Astralammante, filly by Adventurer out of Thrift, Balfie, Brenda, Beaufort, Catseye, Euston, colt by The Earl out of Rigolboche, Flour of Sulphur, Glenorchy, Kissing Crust, colt by Lord Lyon out of Rouge Rose, Libertine, Novar, colt by Parmesan out of Moleskin, Proteus, Bois de Bois, Rotherhill, Seymour, and Tweed. Of these so far NOVAR has proved to be the best, but I expect a better will be found in the "dark" division.

In the Triennial, eighteen four-year-olds are nominated, so any of whom are out of training that I believe it is likely to fall to MISS STOCKWELL, or SWEET GALINGALE, both of whom have practising over timber.

r the Gold Vase eight horses have been nominated, and Her ty's gift looks like falling to ORGANIST; and nine horses are entered for the Queen's Stand Plate, which PRINCE CHARLIE seems almost likely to win for the second time in succession.

The list for Wednesday includes the Fern Hill Stakes, the Coronation Stakes, the Three-year-old Biennial, the Two-year-old Triennial, the Ascot Derby, and the Royal Hunt Cup. The Fern Hill stakes is for two and three-year-olds, nine of the former of whom are engaged against four of the latter. The best of the youngsters are Hero and Galopin, and the best of the three-year-olds are Quantock, and Lady Patricia, and they meet at a difference of 26lb. The race has hitherto been mostly won by a two-year-old, but on this occasion I anticipate the success of Quantock, who is shayed to get the course better than Lady Patricia.

The Three-year-old Biennial will be contested by most of the following:—

Adventuriere.	Lemnos.
Bugle March.	C by Blinkhoolie Miss Haw-
Couronne de Fer.	thorn.
Farnsfield.	Quantock.
Chingachgook.	Spectator.

The distance is a mile, and although, after the foun recently shown by Couronne de Fer in the Derby, it is almost treason to doubt his success, it must be borne in mind that the course is all against the collar, and that he was beaten last year on the last five furlongs of it by both LEMNOS and Spectator, the former of whom I again expect to see effect his overthrow.

The rich Coronation Stakes is not likely to afford us much of a race, as APOLOGY is engaged, and she would hardly be opposed only that there is 200 sovs. for the second, while the third saves her stake. Blanchefleur will doubtless be the recipient of the larger sum, and Adventuriere save her noble owner the "century" he will have to stake to give her a chance of winning another.

The Ascot Derby may be contested by Atlantic, Boscobel, Lepero, Novateur, and Agglethorpe. The winner of the Two Thousand is penalised 5lb. Boscobel takes a 7lb allowance for being a maiden, making a difference of 12lb, but nevertheless ATLANTIC must have my vote.

In the Two-year-old Triennial there are twenty-seven youngsters engaged, including several dark horses of promise, but I nevertheless expect to see it won by LADYLOVE, if in the same form she was at Epsom.

The Royal Hunt Cup is sure to be contested by a large field, and the weights have been so cleverly apportioned that I have had no little difficulty in arriving at the conclusion that the following half dozen or so are best in and ought not to be omitted in any lots taken to beat the field, viz.:

	age st lb		age st lb
Somerset	4 7 12	Si. Liz	4 6 12
Lowlander	4 7 7	Castalia	4 6 7
Flower of Dorset	4 7 5	Mr. Fox	6 6 1
Sister Helen	6 7 5	Colt by Blinkhoolie—	
Alava	5 7 4	Lady Hawthorn	6 0
Tichborne	4 6 12		

Thursday will be the grand day, when the Gold Cup, the New Stakes, the St. James's Palace Stakes, the All-Aged Stakes, and several other interesting races will be brought to issue. The entry for the Cup is the best known for many years, and will probably be contested by the following:

	age st lb
Mr. G. Clive's b h Winslow, by Lord Clifden	5 9 3
Mr. Lefevre's ch h Flageolet, by Plutus	4 8 10
M. H. Delamarre's b c Boiard, by Vermont	4 8 10
Mr. Savile's b c Kaiser, by Skirmisher	4 8 10
Mr. W. S. Crawford's ch c Gang Forward, by Stockwell	4 8 10
Mr. Merry's ch f Marie Stuart, by Scottish Chief	4 8 7
Mr. Launde's ch f Apology, by Adventurer	3 7 2

At this time of day the several performances of the above are too well known to require any detailed reference, and my conviction being that the horses of last year were very moderate, I shall look for the success of

APOLOGY,

next to whom, despite of Marie Stuart having beaten him in the St. Leger, I shall expect to see KAISER, who is better bred to stay the course than Mr. Merry's filly.

The New Stakes has a rather smaller entry than usual, as only forty-four youngsters have been nominated for it, but as these include GALOPIN I have no occasion to look further for the winner.

The St. James's Palace Stakes is for three-year-olds, nineteen of whom are engaged at 100 sovs each, h ft, to run the Old Mile. The winner of the Derby, together with Ecossais, Reverberation, Leolinus, and Daniel, are among the horses nominated, and the brunt of the contest will doubtless fall on GEORGE FREDERICK and Aquilo; but as the former has no penalty to carry for his Epsom victory, I cannot doubt his success.

The All Aged Stakes will be one of the most interesting contests of the Meeting, should Montargis come over the water and throw down the gauntlet to Prince Charlie, Tangible, Newry, Thorn, and Andred; but whether or not, I shall look for the success of the "Prince of the T.Y.C.," though the French horse is an opponent not to be despised.

For the Three and Four-year-old Biennial the majority of the entries are three-year-olds, the four-year-olds only numbering five of the forty horses nominated. THE COLONEL will find the mile more to his liking than the Chester Cup course; but I nevertheless anticipate the success of QUANTOCK, who is better shaped to climb the hill.

The New Two-year-old Biennial has a good entry, nearly all of whom are dark, but it will take a pretty smart one to overthrow LADYLOVE, if none the worse for her previous effort.

On the last day, Friday, the Alexandra Plate, the Ascot Plate, the Three-year-old Triennial and the two classes of the Wokingham Stakes, are the principal items. The Triennial is run on the New Mile, and is a "moral" for GEORGE FREDERICK, as the best of his opponents are only Aquilo, Sugarcane, Beggar man, Dukedom, and Whitehall.

For the Ascot Plate forty-seven horses have been weighted to run one mile and a quarter. It is a high weight handicap commencing with Montargis 10st 12lb. With so many races to be previously decided it is rather venturesome to make any selection, but I may say that I consider LYDON, 5yrs, 9st 3lb; LOWLANDER, 4yrs, 9st 7lb; TICHBORNE, 4yrs, 8st 10lb; and QUEEN'S HUNSMAN, 3yrs, 8st 4lb; to be worth bearing in mind.

The result of the Cup will almost point to a certainty the winner of the Alexandra Plate, as Winslow, Flageolet, Kaiser, Gang Forward, and Marie Stuart are engaged in both; but anyway I shall look for the success of KAISER, unless overthrown by KING LUD, who recently, when not nearly wound up, showed high racing form at Newmarket.

BEACON.

Athletic Sports.

THE annual sports of the King's College A.C. and the Lordship Lane C.C. took place last Saturday, but, as there were only three open races in the two programmes, most of our hard-working amateurs enjoyed a little well-earned rest. Nineteen of them, however, came out for the Half Mile Open Handicap at the former fixture, which, after a pretty race, fell to W. Whitfield (60). The handicap was framed, as usual, for two minutes; but the winner cut that time by fully a couple of seconds, and the second and third men also beat it. A. Hardy (60), of course, occupied the former position, and it is noteworthy that he got home in precisely the same time as he did in the Amateur A. C. Half Mile, in which he had eighteen yards more start. He is a lazy runner, and, if he could only be persuaded to make more use of himself in the first quarter, would run a very fair half-mile, as his well-known staying powers would be sure to bring him home. C. F. Ellis (40), who finished third, ran fast, doing about 2 min. 5 sec. for the full distance; and H. W. Hill (22) also performed exceedingly well, until he found his chance hopeless and eased up. He has, however, trained very light, and would do wisely in taking a complete rest till the autumn. The club events need little comment. W. D. Jefferson jumped his hurdles considerably better than usual, and had no difficulty in winning; but he was beaten pretty easily in both the 100 Yards and the Quarter Mile by E. H. Howlett, who is a quick starter, and showed a fair turn of speed. Of C. B. Lewis, who won the Mile Challenge Cup for the second year in succession, we can speak in very high terms,

as he is one of the most promising young runners we have ever seen. He goes in beautiful style, with a long raking stride, and makes full use of his arms and shoulders. We are told that he can now run a mile in 4 min. 40 sec., though he was not asked to do so on Saturday, and shall be much surprised if he does not greatly distinguish himself in the future.

Nothing noteworthy occurred at the Lordship Lane C.C. Sports; but they introduced us to a new handicapper in the person of H. R. S. de Moist, who must be congratulated on a thoroughly successful debut, as both the sprint race and the Mile were very closely contested.

We had almost omitted to mention that the sports of the Irish Civil Service were brought off last Saturday on the grounds of the Irish Champion A.C. The closed events did not produce much sport; but the Irishmen are far in advance of their English confreres in having so many open events. These brought several good men to the post, including E. J. Davies (Cambridge), J. Maclean (D.U.A.C.), M. Davin, and A. C. Courtenay (D.U.A.C.).

To-day (Saturday) the members of the Oakfield C.C. hold an athletic meeting at their ground Mitcham Road, Croydon.

Yachting.

ROYAL ULSTER YACHT CLUB.

A CORINTHIAN race, open to yachts of ten tons and under, belonging to and steered by members of the club, was sailed on Saturday, June 6th. Six yachts entered but only three started, viz:

	Tons.	Owners.
Merle (cut.)	10	D. M. Hammy.
Raven (cut.)	9	J. Brown, jun.
Glee (yaw)	10	J. S. Whittington.

Course, from Bangor round the Oyster Bank and Carrickfergus Bank buoys, and back to Bangor, once round, distance, 16 miles.

The following is the official time of the finish:—

	H. V. S.
Merle (1st prize, £15)	4 4 3
Raven (2nd prize, £5)	5 4 7
Glee	5 5 6

REALISM IN THE DRAMA.

THE opinions of the critics are much divided as to the exact meaning or extent of "realism" in connection with art.

Nowadays, in consequence of being able to enjoy the perusal of poetry and fiction while seated comfortably in our arm-chair between a fire and a reading-casel, we no longer frequent the theatre for the purposes of instruction or poetical edification. Consequently, much is written and said by enthusiasts about the decline of the drama and the degeneration of the public taste, and many people of high education and social refinement affect to despise the theatre but patronise the opera.

Musicians generally consider the oral drama infinitely inferior to the lyric drama, not remembering that they really occupy different spheres of art, and cannot be compared. Operatic music is not the highest form of music, it is the confining of musical ideas for the indication of human feelings and passions, which materially decreases the spiritual influence of harmony; therefore, though music pure and simple, that is, music in the symphonic form, is the highest and most spiritual of the arts, the opera cannot be said to be above the drama. A Grisi or a Titiens is not a greater artiste than a Desclée. For it must be remembered that although the study and the attainment of the amount of musical knowledge requisite to form a good opera singer is exceedingly hard, yet the amount of acting required is comparatively small. In the opera a bold dashing outline of a character is all that can be given; there is little scope for that intensely-complicated minute acting which is so necessary in the realistic drama and which requires a knowledge of human nature as well as of art. The characters of an opera are extravagantly romantic, and all that time, which in the oral drama would be employed by intense acting of painful minuteness to the performer, in the opera is occupied by the singing of an aria, or a quartette and chorus. The acting in an opera chiefly occurs during the recitatives, concerted music, and "business." The portrayal of a part in an opera is, in a large degree, taken out of the hands of the actor and given to the musician; but as the music can only indicate, and as the chief strength of an opera lies in its music, the opportunities and powers of dramatic expression are less.

In the oral drama there is nothing to take off the attention of the audience from the realism of the actor: every phase of the character, every sentence that is spoken, must be separately acted in itself. So that the extra study of acting required in the drama brings it to a level in point of difficulty with the study of music for the opera.

Others there are, who, taking their grounds upon poetic romance and the ideal, rave about the realistic element, killing the true spirit of the histrionic art. While those who merely look upon the theatre as an after dinner lounge, content themselves with the contemplation of vapid burlesques, sensational dramas, and political satires.

Now the oral drama is the most realistic form of art, and consequently is in great danger of being rendered merely commonplace and coarse; but at the same time it is a form of art which appeals the most powerfully home to our sympathies, and a well acted play of every-day life, which "holds the mirror up to nature"—stirs us most powerfully—more so even than will the conjured imagery of a powerfully written novel, notwithstanding its additional elaboration of description, explanation, and metaphysical casuistry. Those who rail against realism, forget that there is artistic realism and inartistic realism, which last is sensationalism.

We may very reasonably suppose that the opera will, ultimately, entirely supplant the oral drama in the field of the ideal; music being more suitable in interpreting ideal subjects on the stage, than even the most polished poetry of language. Poetic romance is really out of place in the oral drama—that is the idealistic romance. Even Shakespeare knew this. We do not find any transcendentalisms in Shakespeare; his most romantic conceptions are all deeply impregnated with realism—the realism of human nature; there is nothing inflated or extravagant in Shakespeare. We have not the morbid dreaminess and fierce fury of Byron, nor the vast idealism of a Lytton; an idealism which is as false as it is unnatural. Purely ideal subjects should have a basis of truth, and for the stage are best illustrated by music. Music alone can adequately illustrate them.

To the opera and ballet then, is given the field of poetic romance. The opera is not expected to hold the mirror up to nature. Music is above the human sphere; any attempt to humanise music, or connect it with realistic and commonplace ideas or accompaniments, is death to the spirit of harmony.

The oral drama, on the other hand, forms the mirror of the age, and the most legitimate drama is that which appeals home to the sympathies of the audience in the greatest degree. The dramas of Lee, Rowe, Cumberland, Murphy, Farquhar, Aaron Hill, Congreve, Dryden, Young, &c., are forgotten and completely out of date; but so simply natural is Shakespeare, that his works, though obsolete in form, in sentiment and substance they are equally applicable now, as at the time they were written.

There are certain characteristics in human nature that can never change. Some people imagine that blank verse, inflation

of language, and elaboration of sentiment are the only features necessary to form a legitimate drama, combined with five acts and the unities of time and place. We maintain that *The School for Scandal*, *London Assurance*, *Caste*, *Ours*, *Two Roses*, *Pygmalion and Galatea*, &c., are as much legitimate drama as, *As You Like It*, and *Much Ado About Nothing*, though the latter mentioned may be more genuine, more clever, and altogether grander works. But why is this? not because portions are written in blank verse; not because there is inflation of language, or elaboration of sentiment (both language and sentiments are extremely simple); but because they reveal a deep knowledge of human nature, and form a picture of human life which appeals point-blank to our sympathies. Shakspeare did not, in his plays, indulge in the idealistic romance of the poet; but in the poetic pathos of the dramatist. The old distinction between a poet and a dramatist was not altogether wrong, for though it may be true that every creator is a poet, whether he write in verse or prose; yet the poet may range over fields, which are closed to the dramatist and the novelist (I use the latter terms in the sense of a writer of tales of real life such as George Eliot, not in its degraded sense signifying—three volumes of imagined lies).

Dr. Johnson observes, in the "Lives of the Poets:" "The dialogue of comedy, when it is transcribed from popular manners and real life, is read from age to age with equal pleasure—The artifices of inversion by which the established order of words is changed, or of innovation by which new words and new meanings of words are introduced, is practised not by those who talk to be understood, but by those who write to be admired."

Now this is the reason why the much-praised plays of the so-called palmy days of the drama are now forgotten; the venerated writers of those times aspired to gain admiration from the great people of the land; their language is full of conceits and unnatural wit, which wears the modern playgoer; but which would not be so objectionable, if it were artistic. In those plays is discovered a realism more terrible than any modern sensation scenes—the disgusting realism of exaggerated vice and chicanery; certainly founded on facts of life—facts which are the undeniable records of the unceasing struggle between mankind and their passions, and which so frequently results in a victory for the passions; but these facts of life are distorted, dressed out, artificially and realistically wrought into made characters, especially fitted to the requirements of the plot, not to the requirements or actual dictates of experience in real life.

A plot formed and incidents imagined, the only idea was to produce a brilliant succession of events, carefully divided among the five acts; and nothing was rejected, however unnatural or even improbable, save that which might render the whole absurd or contemptible. As the comedy of that day was extravagant, racy, and brilliant to an unnatural degree, so was the tragedy unnaturally terrible. The language of the one was careless, wild, and full of merry conceits; the language of the other was inflated with extravagant similes and burdened with bathos and bombastic sentiment. In comedy truth was sacrificed to wit; in tragedy, not only truth and nature, but sometimes sense was sacrificed to sound. It was this that enabled Congreve to write a successful comedy when he was very young, and before he had obtained any actual experience of life. The *Old Bachelor* was the result of combined genius and learning. Genius and learning can do all but supply nature; consequently for artificial subjects they alone will suffice; but the stage is too nearly allied to the realism of nature, and, save in a decided artificial age, a play possessing no touches of nature could not be successful. In that age which, for the purposes of dramatic criticism, is dubbed the palmy age of the drama, actual life presented a picture of extremes—learning and intellectual pursuits were encouraged by the great—the mass of the people were brutally ignorant; polite learning was used more as a mental costume to be worn in society; brilliance of intellectual power and lowness of animal tastes were combined. The poets and wits of the day were studious and debauched alternately. They were studious to earn money, and when they had earned it, they were debauched to spend it. And yet so bent were all upon artificial manners, language, and appearances, that varied as must have been the "life experience" of these "struggling poets," but few real touches of nature are to be found in their works. The only man who, in his writings, appears (according to Dr. Johnson) to have been peculiarly natural, was the unfortunate Richard Savage, whose life is a study to reflect upon. Now we have emerged from that artificial condition, and as we have ceased to present extremes of feeling and bigotry of opinion, so we have got to dislike all sentiment that has the appearance of being forced, far-fetched, or violent; consequently, plays which deal more with those home feelings, which we know, appreciate, and value, and which appeal to our sympathies, are those for which we care the most; we dislike improbability; we dislike exaggeration and high-sounding sentiments; we no longer care to see extreme virtue and extreme villainy contrasted; we have no sympathy with impossible heroes, or villains too deeply dyed. *The School for Scandal*, *Honeymoon*, *Lady of Lyons*, *London Assurance*, *Still Waters Run Deep*, *Caste*, *School*, *Ours*, *Society*, *Two Roses*, *Pygmalion and Galatea* are the class of plays we prefer. These plays are as perfectly legitimate as any belonging to the "Augustan age." *The Honeymoon* is rather old-fashioned, but it is not unnatural, and though written in verse, scarce ever becomes extravagant, though at times it may reveal a tinge of clap-trap in the sentiments. With *The Honeymoon* may be placed such plays as *The Hunchback* and *The Love Chase*. *The School for Scandal* is a picture of the artificial age; but its author knew human nature, and threw into his play sufficient realism to raise it far above *Love for Love*, or the *Old Bachelor*, and such like pieces, which can never keep the stage, because they do not possess sufficient natural interest to make them suitable for all time; they are the results of learning, affectation, and wit, and as such, must pass away with the artificial age, which derived amusement from them on account of their being brilliant novelties. The age of artificial realism has passed away. This is the age of natural realism; the plays we have mentioned above are among the most popular of the modern dramas; comedy is more popular than tragedy, in fact, tragedy in the old sense of the term, is an obsolete affair altogether; we prefer the pathos of nature to an terrific passions, sacrifices, and agonies of lofty-minded heroes. Transcendentalism in literature only brings it into contempt; every student of human nature can say, "Pooh, that is like a book or a play—it is false." The highest aim of fiction should be to ground us all in the real elements of human nature, as books of science should do in the rudiments of science.

*The Wife's Secret*, *Richelieu*, *Charles The First*, *Love's Sacrifice*, *Moda*, *The Ticket of Leave Man*, *The Fool's Revenge*, *Twice Two and Crown*, *The Colleen Bawn*, etc., present the extent of tragic emotion, which we are inclined to bear with in these days. We are prepared to go farther with historical plays because the knowledge that the heroic deeds shown forth in them are facts, checks our scepticism. Audiences, now, prefer being pleased to being astonished. Of course I refer to audiences of taste: the decline of the drama is cried about, because a certain class of playgoers carry their desire for realism to the extent of fire scenes and startling terrorisms; but it is possible that even the *Streets of London*, or *The Orange Girl* can be a worse class of play than the old melodrama, which allowed of nothing beyond ranting, striding, fighting, shrieking and red-fire!

The beautiful and immensely popular play *Caste* may be taken as a type of the pieces suited to the modern dramatic taste. Surely with such a model as this before their eyes, even dramatic pessimists might cease to talk so much about the decline of the drama. At least let them learn to distinguish between natural and artificial realism.

To write a successful play nowadays, it is necessary to choose a realistic subject, that is, a natural subject; or in other words, the human interest must predominate. It may be answered *Pygmalion and Galatea* is not a natural subject. True, but the author has treated it in a thoroughly realistic manner—as in Shakspeare's *Midsummer Night's Dream*—the human interest is all prominent: we lose thought of all the incongruities of the subject in the absorbing interest of the humanity with which the mythical characters are invested. The dialogue of a play is the medium between the subject of the play and the audience, if that be familiar it is almost sufficient; but if the language be violent, or loaded with false sentiment, or extravagant metaphors, the audience reject it, in the same way that they would reject flagrant discords in a musical piece. Mr. Gilbert, both in *Pygmalion and Galatea* and *The Palace of Truth*, has invested his subjects with deep human interest and rendered his dialogue thoroughly familiar; he is never violent or absurd; he is eccentric, fanciful and fascinatingly humorous; his humour is so sly and seems to arise so naturally out of the subject, that it bewitches the intelligent spectator, and he who may be offended by the plot is nearly always interested in the conversation. Still these mystical subjects are dangerous experiments in this age, and it is no small credit to the genius of Mr. Gilbert that he succeeded in rendering them acceptable to sceptical audiences.

Poetry now is slightly altered from what it used to be; formerly the poet was always either encomiastic, heroic, or pastoral; dazzling metaphors and extravagant hyperbole, were his stock-in-trade, as it were: now it is rather the graceful and the pathetic—the fanciful and above all the true—that wins an audience to the poet.

All brilliance of writing and cleverness of construction in a play go for nothing, if the author have not nature in his characters and truth in his dialogue. The same holds good of actors; grand elocution, effective points and knowledge of "business" are of little use to him if he cannot invest his conception of a character with the realism of nature. Little truthful touches of nature in small details, whether of speech or action, form the staple of an actor's worth or power. The enemies to realism have not only mistaken the species of it, which is false and injurious, but they have not discovered in what phase of the art the danger really lies.

Messrs. Boucicault, Halliday, etc., and others have been accused of introducing realistic effects into their plays: now this is injurious to the stage in one way: viz., that it leads to carelessness both in the construction or writing of plays, and the acting of them, because gradually art will give way before the startling effects which are made the chief attractions; but it must be allowed that if opportunities arise, of naturally introducing certain scenes—called realistic—there is every reason that they should be executed with as much effect of reality as possible; but this cry against realism has extended to powerful scenes and situations, till at last, a tale or a play if written powerfully, is called sensational and twaddle, receives additional credit, from the fact of its being thoroughly unnatural. Human interest is always exciting; a work of fiction that lacks human interest, lacks reality, can teach us nothing and therefore benefits us nothing; for we surely cannot be much amused with that which we feel to be false. The great danger of realism in the drama is the exaggeration of scenes and situations and false unnatural language, for which the author is responsible, and stagey artificial action, violent rant, and vulgar coarseness from the actor. A most grave instance of a really dangerous realism has appeared lately in our burlesques: viz., the impudent coarseness of giving actual representations of eminent personages and the introduction of extraneous political matter.

All this is bad taste, and as such, most demoralising to the art. This is false realism, which lowers and vulgarises that which formerly was feeble but inoffensive. True realism in acting consists of skill in the art of self-disguise, and close attention to small details and little natural peculiarities that so cling to almost all species of character. To be a good actor requires a close study of human nature.

I can mention four artistes who are a credit to the English stage on account of their conscientiousness as TRUTHFUL actors, exclusive of the bright particular stars:

Miss Ada Dyas, who thoroughly throws her soul into her character, and bestows full attention upon all that can possibly increase the power of her delineation. Mr. Collette, of the Prince of Wales's Theatre, whose masterly skill in the art of self-disguise is sufficiently apparent in his representation of the volunteer colonel in *Cut Off with a Shilling*. Mr. John Clarke, who almost equally displays skill in acting and disguise, in his great characters of 'Hugh Chalcot' and 'Quilp.' Mr. Charles Wyndham, whose masterly delineation of 'Geoffrey Delamayne' during the tour of the provincial "Man and Wife" company must have left a great impression upon all who saw him in the part. The ladies do not practise the art of self-disguise as much as they ought to do. It is true there is not so much opportunity in their case; but most actresses are apt to prefer presenting themselves rather than their characters. The realism of acting is even more necessary in an actress than in an actor; vivid expression of the emotion in the features; careful attention to attitude and deportment, &c. A Ristori, a Bateman, are the models for rising actresses.

Minuteness, delicacy, grace, decisive power, and keen feelings, are some of the principal qualities required to gain a real artistic position on the stage. The author gives to the actor a rough sketch, that he may fill it in and colour it; if, instead of doing so, he merely emphasise the crude lines of the sketch, he does that which is a mere superfluity—the audience could gain as much almost from a perusal of the book of the play.

Cavillers, grumblers, and pseudo-critics should remember that illusion and realism are connected in the oral drama much in the same way as music and subject-matter in the opera, and as in the one the music might be too immense for the subject, that is not sufficiently dramatic to express human passions (it must be remembered that symphonic music is far above all human connection), or the subject may be made to impregnate the music so realistically as to have the effect of deadening the influence of harmony. So in the drama art tempers nature and nature tempers art, and it is only by the proper combination of art and nature that the art which conceals art can be arrived at.

It is very much to be regretted that many of our dramatists and actors look with contempt upon the lyric stage; they look upon it as a rival, instead of as a sister art—the two have really no connection whatever. They commonly assert that the opera is an absurdity: it would be better if they attempted, instead of searching for weak points in a matter which concerns them but little, to remove some of the absurdities apparent in their own particular form of the drama. We admit that realistic opera is an absurdity; but in the opera proper it is no more an absurdity than the personages sing to each other, than that (for certain subjects which render it necessary) in the oral drama all the characters should speak in blank verse.

Subjects that can be treated as operas, are totally unfit (unless treated in a radically different manner) for artistic representation on the oral stage, and vice versa. The realism of nature is not necessary for an opera, to any great extent: but nature there must be in a really good play. It may be argued against me, that no play can be absolutely natural, as the characters talk too wittily, sensibly, and, I may add, grammatically, for real life. This is shallow reasoning. True art, though founded necessarily upon nature, always refines it; but, in refining it, should not falsify or in any way change its outline. Nature gives the rough sketch: art fills in the details. There are three distinct classes of false realism to which dramatists of all ages are susceptible. Realism of plot; realism of dialogue; and realism of tableaux. By realism of plot, I mean the construction of an artificial and generally improbable plot of great complexity and exciting power, which shall form the sole interest or merit of the play (if it be unnatural, this cannot be very great), and to which the drawing of character, and the writing of the dialogues is rendered entirely subsidiary. By realism of dialogue, I mean the placing in the mouths of the characters, sayings and sentiments, either false, violent, and coarse, or too extravagantly funny; as in the case of the "Robertson imitators," whose characters may be considered as walking jest-books only. As much wit is allowable as possible, but it must be introduced naturally, as Robertson introduced it. If only one of the characters in these "repartee" plays, made jokes, it would not be so bad; but when all, from master to lacquey, talk with equal brilliancy, the effect is too artificial. It is allowable to gain a droll effect by the introduction of droll and varied characters, who probably would never meet so conveniently in real life; but it is not allowable to manufacture eccentric monstrosities, of which, in human nature, no type could be found. Writers who commit this fault in comedy, would be entirely perfect in burlesque of any sort. By realism of tableaux, I designate all scenery realistically planned and executed, which, in itself, is not derogatory to art; but when a play is written merely to serve as a vehicle for the introduction and display of the skill of the machinist and carpenter, it is a realism, which subjugates the art to its accessories. Many critics maintain that the comedies of Robertson are faulty in construction. I will not dispute this point, as far as the formation of his plots is concerned. It is also true that the progress of the story sometimes stops, that the characters may talk: but really when the characters talk so well, this can hardly be designated a fault. At any rate, Robertson's faults are all on the right side, and fully atoned for by his natural wit, true style, and genuine artistic feeling.

The imitators of Robertson are easily detected: weak and improbable plots, flashy dialogue, and artificial "dodges" of all sorts worked in to assist the progress of a plot which is purely imaginary; while the interest is sustained by every possible attempt at raising a laugh, that can be obtained. Perhaps the most genuine of the many comedies of the Robertson school, that have been produced (exclusive of Mr. Byron's clever comedies) is Frank Marshall's *False Shame*, though 'Lord Arthur Chilton' may be rather overdrawn. The scene in the third act between the two old gentlemen and 'Lord Arthur,' is, we maintain, one of the most pleasing bits of comedy to be seen upon the modern stage.

In conclusion, we have a few words to say on the view of the old authors taken by modern grumblers. We are inclined to think that the children of literature, are very much led away by that pretty sounding delusion called the "immortality of authorship;" that is to say, the idea that if an author endeavour to work earnestly and conscientiously he may gain immortal fame. Now we have no wish to destroy belief in the reward of genius, or anything of that sort; but this delusion really does so much injury indirectly to literary people that they should be warned against it.

The injury is done in this way: young authors are carried away by the idea that they will gain immortality, they therefore persist, either in following classical models, or, in aspiring to a line of authorship for which they are totally unsuited. Whereas, if they were content to be simply original and natural, they might do more good to their readers and run less risk of disappointment to themselves. Now, though it be true that an author like Shakspeare, who touches upon the springs of human truth, will live a long time in the memories of the people, yet an end must come to his fame; first his style will become obsolete, and as the nature of the human race changes, his thoughts will vanish too.

The progress of a great author's fame is somewhat as follows: At first his works are received with avidity of applause (or if his thoughts be in advance of his age, he may not be appreciated till the following generation); later on they become classical models; later still they are regarded as literary curiosities, and lastly become lost in the mist of ages, and their place is usurped by works more suited to the minds of the race then existing upon earth. Who can say how long an author's works may live?

Printed documents only preserve truths and facts a little longer than tradition; or rather I should say that which is supposed to be truth and fact. Time will always bring refutation to that which is false. If everything worth noting were preserved, "the world could not contain the books that should be written." Books are perishable; 10,000 years hence there will be the so-called "Immortal" works of the last ages? where, the standard works of this generation, scientific or otherwise?

The men of science of those days will laugh to scorn the clumsy attempts of present philosophers. So it must be always; the law of progress is immutable. Always on, on, on. Precious relics will be torn from our hands, however much we may desire to preserve them. The old must give place to the new, as death to life. Ever changing, ever changing, in the vast circle of the infinite. Seeing this must be so, why do we so persistently cling to the relics of the past? Why set up the ancients as the models for the modern? why say to the new authors, in the cant phrase: "You can never be immortal, because your comedy is not modelled on, *Much Ado About Nothing*, or *Love for Love*?" for this is really the spirit of modern criticism.

Because the old authors of the last age are looked upon as classics now, it is argued that they are immortal! (some other nation speaking our tongue, who happened to be now in the same social state as we were a century ago, might read these works with avidity: in such a manner is an author's fame perpetuated beyond a few generations of his own people). Many among us now no doubt are capable of seeing their merit through their mass of false sentiment, narrow mindedness and cringing snobism. But most people read them and quote them from affection. In this age they are classics, in the next century they will be curiosities only.

The reason for penning this paper rests solely on a desire to show that it is not true criticism, nor true art to despise that which is new, simply because it is new; or to suppose a model to be perfect because it is old. The grumblers, who argue upon this principle, are constantly harping about the "realism" in the modern drama. I have endeavoured to show that there existed quite as much realism in the old dramas of the by-gone "palmy days" of the stage.

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of his agreeable reminiscences are connected with his visit to Uruguay, in the course of which he had the pleasure of visiting the spot which has been made the subject of an illustration in our present issue. So few people in England are really acquainted with South America, with the enormous extent and almost boundless resources of its Republics, that it may perhaps surprise them to be told that there is scarcely a private house in England without, and scarcely a housekeeper in England who does not value, as one of the most efficient auxiliaries in her *cuisine*, the product of the factory of Fray Bentos, of which we propose to give some slight description. A great deal of what has hitherto been popularly known as Liebig's Extractum Carnis, or Extract of Meat, is

manufactured by Messrs. Benites & Co., at their establishment on the banks of the Uruguay; and it may, therefore, possibly interest many of our readers to learn somewhat of the *raison d'être* of such a vast industry as we here indicate. Leaving Buenos Ayres in one of the river steamers which ply between that city and the various towns on the Uruguay, we pass the island of Martin Garcia, famous for its stone quarries, and which it is, we believe, the intention of the Argentine Government to make the Gibraltar of the River Plate, and in a few hours reach Higueritas in the Banda Oriental, describing which a well-known writer says,—

“The river is the dividing line between the Banda Oriental and



“OUT FOR A RUN.”

Entre Rios, and the aspect of the country upon the right and the left presents for some distance in ascending, a striking contrast. The shores on the left rise precipitously from the water, and the interior country, so far as the eye can reach, is a series of grassy undulations, clear of wood. The right banks are low and wooded. As we advance, the bright green turf lands of Entre Rios gradually rise from the very margin of the river, some sixty feet, the general elevation of the country. On the left, the banks of the Uruguay and its small tributary streams from the Banda Oriental are skirted with quebracho, urunday, &c., while clumps of espinilla give a park-like appearance to the interior country.”

Nor is the description too flattering, and what has been here stated respecting the country opposite Higueritas may be fairly

said of the whole province of Entre Rios, one of the fairest and most productive of all the provinces of the Argentine Confederation. The width of the river here varies from four to seven miles; its waters are turbid, and the channel not so well defined as that of the Parana, but there is ample depth of water for vessels of moderate draught. Further on we pass the mouth of the Rio Negro, the first important affluent of the Uruguay, which rises in the interior of the Banda Oriental, and empties itself by various streams into the Uruguay, the vast expanse of which is here broken by numerous low wooded islands. Twelve miles above the Rio Negro, the river Gualaguaychu empties into the Uruguay from the right, and opposite, at a distance of six miles, which is the width of the river at this point, is Fray Bentos, which is rapidly becoming the great emporium for trade on the

Uruguay, and which is the principal anchorage for all large vessels engaged in the trade of Concepcion del Uruguay, and the town of Gualaguaychu, which latter is situated nine miles up, on the right bank of a stream of the same name. Vessels of considerable size can go up to Concepcion, but they drop down usually to Fray Bentos to complete cargo.

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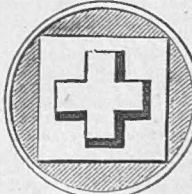
Manufactured by Messrs. A. BENITES & CO., of Buenos Ayres, at their  
Manufactories at Gualeguaychu (Argentine Republic).

SOLE AGENTS FOR THE UNITED KINGDOM,

**EDGE & FRANCIS,**  
16, Philpot-lane,  
E.C.



#### FOURNISSEUR



DE LA CROIX ROUGE.

This Extract is prepared under the superintendence of a chemist according to an improved process, by means of perfected mechanical appliances, which exclude all manual labour. It is a pure Extract of Beef, free from fat and gelatine. Each pound contains the soluble nutritive parts of 34 lbs. to 36 lbs. of the finest Beef, exclusive of bones and fat, corresponding with about 45 lbs. of the best English butchers' meat.

It will not deteriorate by exposure to the air, and will keep for years in any climate.

It is received, examined, and bottled under the superintendence of a pharmaceutical chemist, who sells it under his own responsibility, and has every interest in sending it out good. It thus combines

every condition that can be desired, and it is for the consumer to decide from the taste and smell whether or not it is superior to all brands known and acknowledged as first-class.

The Trade Mark represents a Bullock reclining; and this distinguishing mark should always be insisted upon. Messrs. A. BENITES & Co. exclude Sheep entirely from the manufacture of their Extract, science and experience having demonstrated that Beef alone gives to the Extract the necessary properties.

**"LA PLATA" EXTRACT OF BEEF:**

Depôt—ANTWERP AND BRUSSELS.

**EDGE & FRANCIS, Sole Agents for the United Kingdom, No. 16, Philpot-lane, London, E.C.**

SOLD EVERYWHERE.

## INDIGESTION.

**MORSON'S PREPARATIONS OF PEPSINE,**  
HIGHLY RECOMMENDED.

SEE NAME ON LABEL. SOLD BY ALL CHEMISTS.

Sold as Wine in bottles, from 3s.; Lozenges, in boxes, from 2s. 6d.; Globules, in bottles, from 2s.; and as Powder in 1 oz. bottles, at 5s. each, by all Chemists, and the Manufacturers.

**T. MORSON & SON, Southampton Row, Russell Square, London.**

## INDIGESTION.

**A LADY** having a Simple and Effectual  
Remedy for Removing Superfluous Hairs, will  
send particulars for stamp directed envelope, to—  
Miss F. M. LAMBE, 7, Dingle-lane, Liverpool.

**THE EYES!**  
SAVE YOUR EYES—RESTORE YOUR SIGHT.

Those who are troubled with Inflamed Eyelids, Dimness of Sight, or Weak Eyes, should use COOKLES' EYE WATER. This noted application has been before the Public upwards of 70 years, and needs no recommendation. Restores Impaired Vision and Overwrought Eyes; cures Weak, Watery, Inflamed, and Near-Sighted Eyes, and stimulates the Eye to health in all other diseases. Perfectly safe, and Patients will speedily find relief from its use. 1s. 1½d. and 2s. 9d. per bottle. Securely sent by post for 18 or 36 stamps. Of all Chemists, and direct from the Sole Agents—Cox & Co., 81, Bishopsgate Without, E.C.



## HYDE ATHLETIC SPORTS, July 25.

ENTRIES CLOSE July 20. Fourteen open events. £150 in prizes. Thirty Guinea Gold Challenge Watch.

Prospectuses from the Hon. Sec., SQUIRE GREEN, Croft House, Hyde, Cheshire.

**MADAME STEWART,**  
**MILLINER & LADIES' HATTER,**  
24, WESTBOURNE GROVE,  
(Two doors from Westbourne Hall.)

IN returning her most sincere thanks for the liberal patronage bestowed upon her during the last three years, begs to invite the attention of ladies to her present spring fashions. Mme. Stewart having arranged with a well-known Parisian house for the periodical supply to her of pattern bonnets and hats of the most modern and fashionable designs, feels great confidence in stating that she will be enabled to supply her numerous customers to their entire satisfaction during the ensuing season.

**HATS & BONNETS CLEANED & ALTERED.**  
**FLOWERS MOUNTED AND LADIES' OWN MATERIALS MADE UP.**

A large Assortment of Feathers & Choice Flowers.

**SPANISH FLY IS THE ACTING**  
ingredient in ALEX. ROSS'S CANTHARIDES OIL, which speedily produces Whiskers and thickens Hair. 3s. 6d., sent by post for 54 stamps.—ALEX. ROSS, 248, High Holborn, London, and all Chemists.

**COMPLEXION PILLS (ALEX. ROSS'S).**  
—They quickly clear the skin, remove black specks, and make all faces bright and pleasing. 2s. 9d., sent by post for 34 stamps.—ALEX. ROSS, LL.D., 248, High Holborn, London.

**GREY HAIR, 248, High Holborn,**  
London.—ALEX. ROSS'S HAIR DYE produces a perfect colour immediately it is used. It is permanent, and perfectly natural in effect. Price 3s. 6d., sent by post for 54 stamps; and all Chemists.

**HAIR COLOUR WASH.**—By damping the hair with this beautifully perfumed Wash, in two days the hair becomes its original colour, and remains so by an occasional using. 10s. 6d., sent for stamps. ALEX. ROSS, 248, High Holborn, London; and all Chemists.

**NOSE MACHINE.**—This is a contrivance which, applied to the nose for an hour daily, so directs the soft cartilage of which the member consists, that an ill-formed nose is quickly shaped to perfection. Any one can use them, and without pain. Price 10s. 6d., sent carriage free.—ALEX. ROSS, 248, High Holborn, London. Pamphlet sent for two stamps.

**BILIOUS AND LIVER COMPLAINTS,** Indigestion, Sick Headache, Loss of Appetite, Drowsiness, Giddiness, Spasms, and all Disorders of the Stomach and Bowels are quickly removed by that well-known remedy, FRAMPTON'S PILL OF HEALTH.

They unite the recommendation of a mild operation with the most successful effect; and where an aperient is required nothing can be better adapted.

Sold by all Medicine Vendors, at 1s. 1½d. and 2s. 9d. per box, or obtained through any Chemist.

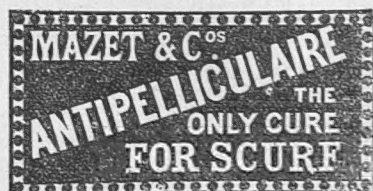
**GOUT AND RHEUMATISM.**—The excruciating pain of Gout or Rheumatism is quickly relieved and cured in a few days by that celebrated Medicine, BLAIR'S GOUT and RHEUMATIC PILLS.

They require no restraint of diet or confinement during their use, and are certain to prevent the disease attacking any vital part.

Sold by all Medicine Vendors, at 1s. 1½d. and 2s. 9d. per box, or obtained through any Chemist.

**KAYE'S WORSDELL'S PILLS.**—This Medicine is unrivalled for the cure of HEADACHE, LOWNESS OF SPIRITS, MELANCHOLY, and other distressing affections arising from INDIGESTION and DYSPEPSIA. The foundation of nearly all diseases is that of a disordered or debilitated stomach. Secure freedom from such complaints by the use of

KAYE'S WORSDELL'S PILLS.  
Sold by all Chemists and other Dealers in Patent Medicines, at 1s. 1½d., 2s. 9d., and 4s. 6d. per box.



**A POSITIVE CURE FOR SCURF,**  
and a Splendid Pomade for the HAIR. Sold everywhere by Chemists and Perfumers for 3s., free, 3s. 6d.—109, Bishopsgate-street, E.C.



#### YOUNG'S ARNICATED CORN AND BUNION

**PLASTER** are the best ever invented for giving immediate ease, and removing those painful excrescences. Price 6d. and 1s. per box. Any Chemist not having them in stock can procure them.

Observe the Trade Mark—H.Y.—without which none are genuine. Be sure and ask for YOUNG'S.

**RUPTURES.**—BY ROYAL LETTERS PATENT.

**WHITE'S MOC-MAIN LEVER**

TRUSS is allowed by upwards of 500 medical men to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided—a soft bandage being worn round the body; while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER, fitting with so much ease and closeness that it cannot be detected and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post on the circumference of the body two inches below the hips being sent to the Manufacturer,

MR. JOHN WHITE, 228, PICCADILLY, LONDON.

Price of a Single Truss—16s., 21s., 26s. 6d., and 31s. 6d. Postage free.

Double Truss—31s. 6d., 42s., and 52s. 6d. Postage free.

An Umbilical Truss—42s., and 52s. 6d. Postage free.

Post-office orders to be made payable to JOHN WHITE, Post-Office, Piccadilly.

**NEW PATENT.**

**ELASTIC STOCKINGS, KNEE-CAPS,**  
&c., for VARICOSE VEINS, and all cases of WEAKNESS and SWELLINGS of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and drawn on like an ordinary stocking. Price 4s. 6d., 7s. 6d., 10s., and 16s. each. Postage free. JOHN WHITE, Manufacturer, 228, Piccadilly, London.

TO THE THEATRICAL PROFESSION.  
**NEW BLACK GARNETS,**  
FRENCH AND GERMAN JEWELLERY,  
A large assortment of Novelties in French Paste or  
Imitation Diamonds.  
**EARRINGS—BROOCHES—PENDANTS,**  
&c., &c., &c.  
**CRYER, JEWELLER & SILVERSMITH, 423, Strand, W.C.**

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., offer special facilities to ladies and gentlemen having LEFT-OFF CLOTHING to dispose of. They attend any time or distance, they purchase goods of every description, in large or small quantities, they pay cash in every instance, and punctuality is strictly regarded. They will be happy to receive commands, either verbally or by letter, at their only address, 2, Crawford-street, Baker-street, W. It is respectfully requested, that the address may be noted and kept for reference. Cards forwarded on application. Bankers—National Provincial Bank of England. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., have been noted for years for giving the highest price that can possibly be given for the above; also Officers' Uniforms, Court Suits, &c. Ladies and gentlemen privately waited on by Mr. or Mrs. L. Davis. Bankers—National Provincial Bank of England. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., are also prepared to give the full value for WATCHES, Plate, Jewellery, Diamonds, Pearls, Rubies, Plated Goods, Pictures, Old China, Books, Old Lace, Indian Goods, and every description of miscellaneous property. Established 1800. Terms cash.

**WANTED, HOUSEHOLD FURNITURE.**—Mr. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., is prepared to BUY PIANOFORTES, Chimney Glasses, Dining, Drawing, or Bed Room Suites, Turkey, Brussels, or other Carpets, Libraries, Brasses, Iron, or other Bedsteads, Spring Mattresses, and every description of Household Furniture and effects. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., are the most liberal BUYERS of Ladies' and Gentlemen's LEFT-OFF CLOTHING, either in large or small quantities, good or inferior condition. Their system of business has gained for them during the last 73 years the approval of a large and increasing connexion. Letters punctually attended to. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., beg to call special attention to executors and others having ladies' or gentlemen's wardrobes to dispose of, that they have been the recognized principal buyers of the above for the last 73 years. Ladies and gentlemen waited upon in town or country free of expense. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., are the well-known BUYERS of GENTLEMEN'S WARDROBES. Only address, 2, Crawford-street, Baker-street, W. Country orders for appointments punctually attended to free of expense. Established 1800. Terms cash.

**NOTICE.—Mr. & Mrs. LEWIS DAVIS**  
2, Crawford-street, Baker-street, London, W., are now prepared to call or send to ladies and gentlemen residing in the following towns, to PURCHASE ladies', gentlemen's, and children's LEFT-OFF WEARING APPAREL, Uniforms, Furniture, Bed, and Table Linen, and every description of property; at the same time beg to caution them that there are persons travelling the country using their name. They therefore deem it necessary to request them to address their letters, &c., No. 2, Crawford-street, Baker-street, W. N.B. Persons calling from Mr. and Mrs. Lewis Davis must produce their letter desiring them to call. Established 1800. Terms cash.

Bath	Kingston	Margate
Brighton	Forest-hill	Dover
Barnes	Tottenham	Chelmsford
Blackheath	Putney	Gravesend
Chatham	Hammersmith	Cambridge
Clapham	Harrow	Richmond
Clapton	Scarborough	Kew
Mortlake	Hastings	Windsor
Sydenham	Ramsgate	Farnborough
Epsom	Norwood	Slough

and all parts of London daily.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., are now BUYING SILK, Satin, Velvet, Merino, Satin Cloth, Rep, and every other kind of DRESSES, either in good or inferior condition. The highest price guaranteed for every description of ladies' or gentlemen's left-off clothing. Letters punctually attended to. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., wait on ladies and gentlemen punctually by appointment to PURCHASE every description of ladies', gentlemen's, and children's CLOTHING, Table and Bed Linen, Curtains, Carpets, &c., Household Furniture, Pictures, Old China, Harness, Horse Clothing, &c. Established 1800. Terms cash.


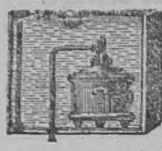
**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., having received extensive orders from their agents abroad, are now prepared to give advanced prices for every description of ladies' and gentlemen's LEFT-OFF CLOTHING, in any quantity or condition. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., beg to inform ladies and gentlemen having any of the above to dispose of that they can insure the highest price by forwarding them to the above address. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., having introduced the system of PURCHASING ladies' and gentlemen's LEFT-OFF CLOTHING in the year 1800, thereby enable ladies and gentlemen to turn into cash every description of clothing. All letters punctually attended to. Established 1800. Terms cash.

**WANTED, LEFT-OFF CLOTHING.**  
—Mr. and Mrs. LEWIS DAVIS, 2, Crawford-street, Baker-street, W., are now prepared to call or send their agents to ladies and gentlemen residing within 30 miles of Charing-cross, for the PURCHASE of LEFT-OFF CLOTHING, Uniforms, Furniture, and every description of property; at the same time they beg to caution them, that there are persons travelling the country and using their name. They therefore deem it necessary to request them to address all letters, &c., 2, Crawford-street, Baker-street, W. N.B. Agents calling from Mr. or Mrs. Lewis Davis must produce their letter requesting them to call. Established 1800. Terms cash.

**PATENT CISTERN FILTERS, Charged Solely with ANIMAL CHARCOAL,**  
Requiring, when once fixed, no attention whatever.  
THE LATEST PATENTED FILTER IN GENERAL USE.  
And superior to all others, Vide Professor Frankland's Report to the Registrar-General, July, 1868, November, 1867, and May, 1870. The "Lancet," January 12, 1867, and Testimonials from Dr. Hassall, September 23, 1863; Dr. Letheby, Feb. 15, 1865, and December, 1872.  
PRICE £1 10s. and upwards. PORTABLE FILTERS on this System, £1 5s. to £3.  
Patronized and used by Her Majesty the Queen, at Osborne; by H.R.H. the Prince of Wales, at Sandringham; by H.R.H. the Duke of Cambridge, the *élite* of the Medical Profession, and at London, St. George's, Fever, and German Hospitals, and various Lunatic Asylums, Institutions, Breweries, &c.



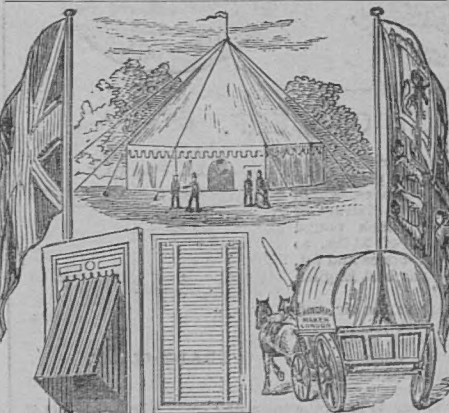
POCKET FILTERS from 4s. 6d. to 6s. each. HOUSEHOLD and FANCY FILTERS from 12s. 6d.  
WATER-TESTING APPARATUS FOR DETECTING THE IMPURITIES IN WATER, 10s. 6d. and 21s. each.  
Danchell's "Testing Apparatus for Discovering the Presence of Impurities in Water," is a most convenient and portable one.—Vide Dyke on the Preliminary Duties of Health Officers.  
This is a very handy case for the Study Table or Carpet Bag. It contains the Chief Chemical Tests for Qualitative Water Analysis, and will be found of use by medical and other men who may have occasion to ascertain in a ready manner whether any of the more actual impurities are present or not in water.—Vide THE MEDICAL RECORD, January 29, 1873.  
157, STRAND, W.C. (Four doors from Somerset House), LONDON.  
Read—"Water:—its Impurities and Purifications," price, per post, 2d.

**IRONMONGERY! IRONMONGERY!!**  
THE BEST AND CHEAPEST HOUSE IN LONDON FOR  
EVERY DESCRIPTION OF TOOLS & IRONMONGERY  
IS AT  
**SAINT AND SAINT'S,**  
120, BISHOPSGATE ST. WITHOUT, & 60 & 61, SKINNER ST., E.C.  
ESTIMATES GIVEN.

CRICKET! CRICKET!! CRICKET!!!  
**J. D. BARTLETT AND CO.,**  
CRICKET BAT AND STUMP MANUFACTURERS,  
71, WATERLOO ROAD, LONDON, S.E.  
Inventors and Sole Manufacturers of the REPERCUSSIVE CANE-HANDLE BAT, acknowledged by the best cricket players to be the best driving bat ever used. Warranted not to jar the hand or break at the handle.

**J. D. BARTLETT AND CO.**  
beg to call the attention of schools and cricket clubs to their superior well-seasoned stock of Double and Treble Cane-handle BATS; also superior finished Wickets, Leg-guards, Tubular India-rubber Batting Gloves, Scoring Books and Papers, and every article used in the game of cricket.  
List of Prices Free on application. A liberal discount allowed to clubs and schools.  
Wholesale, Retail, and for Exportation.

**BREECHES TREES,** 30s., 35s., and 40s. Case 10s.  
**BOOT TREES,** Ankle, 12s. 6d. to 30s.; Top, 20s. to 60s.  
**BOOT STRETCHERS,** Instep, Joint, and Toe, 12s. 6d.  
**GLOVE TREES,** 6d.; polished, 8s. 6d.  
**FAULKNER, Wholesale and Retail Manufacturer,** 52, South Molton-street, Bond-street, W.



**GEORGE KINGHAM,**  
(Formerly in the Royal Navy.)  
**MARQUEE, TENT, RICK CLOTHS,**  
AND  
**FLAG MANUFACTURER.**  
Ball Rooms Decorated. Fitter of every description of FANCY ROPEWORK and EVERY BRANCH IN THE TRADE.  
BOOTHS MADE FOR THE RACE-COURSE.  
ALL KINDS OF SHOP AND WINDOW BLINDS.  
163, ESSEX ROAD, ISLINGTON, N.

**WILKINSON AND KIDD,**  
SADDLERS TO HER MAJESTY  
AND  
H.R.H. THE PRINCE OF WALES.  
5, HANOVER-SQUARE, REGENT-STREET, W.  
(adjoining the Queen's Concert Rooms).  
ESTABLISHED 1786.

**SADDLES, HARNESS, and WHIPS**  
manufactured by B. ELLAM, 213, Piccadilly, London. The cheapest and best house in England for all kinds of first-class saddlery, harness, and whips, racing or hunting tackle, racing caps and jackets, racing clothing. First-Class Medals in London and Paris Exhibitions, and two in the Vienna Exhibition for high-class workmanship and design.  
FULL-SIZE SADDLES COMPLETE FROM 70s.  
Every description of saddlery, military outfits, and horse clothing, &c., &c., at equally low prices.  
B. ELLAM, 213, Piccadilly, London.

**GAY'S PATENT IMPENETRABLE**  
PAINT permanently waterproofs brick, stone, and other buildings without altering the appearance. The most durable made. Three coats can be applied in an hour. Supplied in all colours ready for use. Is now largely used by Her Majesty's Office of Works, the General Post Office (the pillar letter-boxes may be seen as specimens of this paint), the Conservatories, &c., of Kew Gardens, the Broadmoor Criminal Lunatic Asylum, the Royal Observatory, the Prince of Teck's, Earl Russell's.  
NO MORE DAMP WALLS.  
GAY'S PATENT COLOURLESS WATERPROOFING PROCESS as applied to decayed stone-work of the Houses of Parliament. Particulars free.  
Address, GAY & CO., London Offices, 75, Fleet-street, E.C. Manufactory, Crescent House, Vauxhall-bridge-road, S.W.

Diploma of Merit, Vienna Exhibition, 1873.  
**GOODALL'S BAKING POWDER.**—The best Penny Packet in the World. Makes delicious Bread without Yeast; Puddings, Pastry, &c., without Eggs, Butter, or Lard. Bread made with this Powder is much easier to digest, and much more wholesome than that raised with Yeast, and a larger quantity is obtained from the same weight of flour. One trial will convince the most sceptical of its superiority over others.  
Sold by Grocers, Chemists, and Oilmen, in 1d. Packets; 6d., 1s., 1s. 6d., and 2s. Tins.  
Prepared by GOODALL, BACKHOUSE, & Co., Leeds.

Diploma of Merit, Vienna Exhibition, 1873.  
**YORKSHIRE RELISH.**—The most delicious SAUCE in the World to Chops, Steaks, Fish, &c.  
Sold by all Grocers and Oilmen, in Bottles, 6d., 1s., and 2s. each.—Trade mark, Willow-pattern Plate.  
Proprietors—GOODALL, BACKHOUSE, & Co., Leeds.

Diploma of Merit, Vienna Exhibition, 1873.  
**GOODALL'S QUININE WINE.**—The best and most agreeable Tonic yet introduced. For the relief of Indigestion, General Debility, and Loss of Appetite it is invaluable. Recommended for its Purity by the Food Journal, Arthur Hill Hassall, M.D., Wentworth L. Scott, Esq., F.C.S., F.A.S.L., F.R.S.S.A., the Lancet, &c.  
Sold by Grocers, Oilmen, and Chemists, in large Bottles, at 1s., 1s. 1d., 2s., and 2s. 3d. each.  
Prepared by GOODALL, BACKHOUSE, & Co., Leeds.

**WHAT IS YOUR CREST**  
AND MOTTO?—A VALUABLE INDEX, containing the Crests and Mottoes of 50,000 different Families in England, Ireland, and Scotland. The result of many years' labour. Nowhere else to be found. By sending Name and County, with 3s. 6d., a plain drawing will be sent; if painted in Heraldic Colours, 7s. Pedigrees traced. The Arms of Man and Wife blended. The proper colours for Servants' Livery, what Buttons to be used, and how the Carriage should be Painted, according to Heraldic Rules. Culleton's "Book of Family Crests and Mottoes," 4,000 engravings, printed in colours, £10 10s.; "The Manual of Heraldry," 400 engravings, 3s. 6d. post free, by T. CULLETON, Genealogist, 25, Cranbourn-street (corner of St. Martin's-lane), W.C. The Heraldic Library open from ten till four.

**SEAL-ENGRAVING, by CULLETON.**  
—Crest engraved on Seals, Rings, Book-plates, and Steel Dies, for stamping paper, price 7s. 6d. Livery Button Dies, £2 2s. Crests engraved on silver spoons and family plate, 5s. per dozen articles. A neat Desk Seal, with engraved Crest, 12s. 6d. Registered letter 6d. extra.—T. CULLETON, Engraver to the Queen and Royal Family, 25, Cranbourn-street (corner of St. Martin's-lane).

**CULLETON'S GUINEA BOX OF STATIONERY** contains a ream of the very best paper and 500 envelopes, all beautifully stamped with Crest and Motto, Monogram or Address, and the Steel Die engraved free of charge.—T. CULLETON, Die-sinker to the Board of Trade, 25, Cranbourn-street (corner of St. Martin's-lane).

**RAISED MONOGRAMS, by CULLETON.**  
—Quarter ream of paper and 125 high flap envelopes, stamped in rich colours, with a beautiful monogram, 6s. No charge for engraving die.—T. CULLETON, Engraver to the Queen, and Die-sinker to the Board of Trade, 25, Cranbourn-street (corner of St. Martin's-lane).

**SIGNET RINGS, by CULLETON,** all 18-carat, Hall-marked. The most elegant patterns in London. 2,000 to select from:—£2 2s., £3 3s., £4 4s., £6 6s., £8 8s.; very massive, £10 10s.; heavy knuckle-dusters £16 16s. Send size of finger by fitting a piece of thread, and mention the price ring required. Arms, Crest, or Monogram engraved on the Rings.—T. CULLETON, Seal Engraver, 25, Cranbourn-street (corner of St. Martin's-lane).

**CULLETON'S PLATES FOR MARKING LINEN** require no preparation, and are easily used. Initial Plates, 1s.; Name Plate, 2s. 6d.; Set of Moveable Numbers, 2s. 6d.; Crest or Monogram Plate, 5s., with directions, post free for cash or stamps, by T. CULLETON, 25, Cranbourn-street (corner of St. Martin's-lane), W.C.

**VISITING CARDS, by CULLETON.**  
—Fifty, best quality, 2s. 3d., post free, including the engraving of copper-plate. Wedding cards, fifty each, fifty embossed envelopes with maiden name, 13s. 6d.—T. CULLETON, Seal Engraver, 25, Cranbourn-street (corner of St. Martin's-lane), W.C.

**MONOGRAMS AND CRESTS FOR ALBUMS,** Stamped in many colours, 1s. per sheet, or twelve sheets for 9s. The following are ready:—Two sheets the Queen and Royal Family, the Emperor and French Nobility, the Archbishops of Canterbury and York, from 1070 to 1870—the Colleges of Oxford and Cambridge, the Regimental and Navy Badges, the Dukes, Marquises, Earls, Barons, and British Commoners. Also twelve sheets Comic and twelve sheets Ordinary Monograms. Four sheets illuminated Flags of Nations. All the crests are named. The whole series of 6,000 different crests for £20.—By T. CULLETON, Engraver to the Queen and all the Royal Family, 25, Cranbourn-street (corner of St. Martin's-lane), W.C.

**TRUSSES! TRUSSES!**  
**SALMON, ODY, & CO., Patent Self-**  
Adjusting Truss Manufacturers to His Late Majesty William the Fourth, and to Her Majesty's Army and Navy. 292, STRAND, LONDON. Ladies' Abdominal Belts, Elastic Stockings, Riding Belts, &c., &c. Established 1800.

**MONEY.—MR. A. SNELLING**  
is prepared to make advances in large and small amounts, on personal or any other description of security. Apply personally, or by letter, to Sedley-place, 300, Oxford-street, W., near Bond-street.

**NOTICE OF REMOVAL.**  
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